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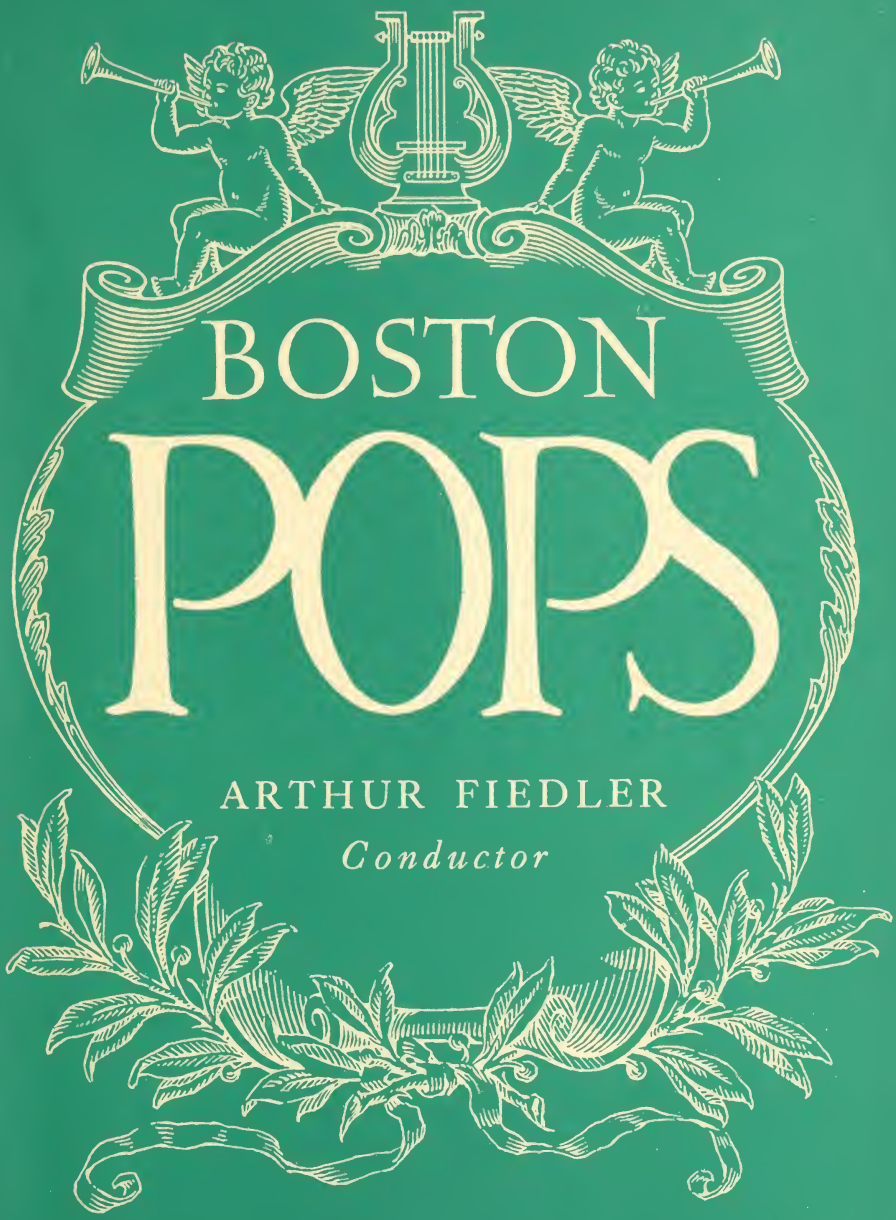

BOSTON POPS

ARTHUR FIEDLER

Conductor

SEVENTY-SIXTH SEASON

1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster
Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARP

Olivia Luetcke

PIANO

Leo Litwin

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ARTHUR FIEDLER, *Conductor*

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1 — BACH — July 7: The four suites; July 8: Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); July 9: Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14: Symphony ("Linz"); Serenade in C minor, Adagio and Fugue (K. 546), Symphony in G minor (No. 40); July 15: Bassoon Concerto (SHERMAN WALT), Flute Concerto (K. 313) (DORIOT ANTHONY DWYER), Sinfonia Concertante (K. 297b); July 16: Symphony in A (No. 29), Piano Concerto in D minor (SEYMOUR LIPKIN), Cantata, "Davidde Penitente."

3 — July 21: BEETHOVEN, Overture, "Coriolan"; BRAHMS, Symphony No. 1; POULENC, "Gloria"; July 22: SCHUMANN, Overture "Genoveva"; SCHUMAN, Symphony No. 7; BEETHOVEN, Violin Concerto (ISAAC STERN); July 23: RESPIGHI, Antique Dances; VIOTTI, Violin Concerto and BARTOK, First Violin Rhapsody (ISAAC STERN); FALLA, Three Cornered Hat; STRAUSS, Rosenkavalier Suite.

(*Conductor:* PIERRE MONTEUX)

4 — July 28: COPLAND, "Preamble for a Solemn Occasion" and "Appalachian Spring" (*conducted by composer*); RAVEL, "Daphnis et Chloé" (complete); July 29: STRAUSS, "Don Juan"; HARRIS, Symphony No. 3; ROUSSEL, "Bacchus et Ariane"; BRAHMS, Symphony No. 2 (*Conductor:* EUGENE ORMANDY); July 30: PISTON, "Three New England Sketches"; LISZT, Piano Concertos Nos. 1 and 2 (BYRON JANIS); BEETHOVEN, Symphony No. 4.

5 — August 4: BEETHOVEN, Overture "Fidelio"; SCHUMANN, Piano Concerto (EUGENE ISTOMIN); STRAUSS, Dance of Salomé; SIBELIUS, Symphony No. 2 (*Conductor:* PIERRE MONTEUX); August 5: BRAHMS, Haydn Variations; PROKOFIEV, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); FRANCK, Symphony; August 6: BEETHOVEN, Symphony No. 7; BARTOK, Viola Concerto (JOSEPH DE PASQUALE); RESPIGHI, "Pines of Rome."

6 — August 11: HAYDN, Symphony No. 88; MAHLER, Symphony No. 2 (*Conductor:* RICHARD BURGIN); August 12: SHAPERO, Adagietto; STRAVINSKY, "Symphony of Psalms"; TCHAIKOVSKY, Symphony No. 5 (*Conductor:* LEONARD BERNSTEIN); August 13: HANSON, "Elegy for Serge Koussevitzky"; HONEGGER, Symphony No. 1; BEETHOVEN, Symphony No. 3.

7 — August 18: MENDELSSOHN, Octet for Strings; DEBUSSY, "La Mer"; BEETHOVEN, Piano Concerto No. 4 (CLAUDIO ARRAU); August 19: STRAVINSKY, "Petrouchka" Suite; RACHMANINOFF, Piano Concerto No. 2 (GARY GRAFFMAN); TCHAIKOVSKY, Symphony No. 6 (*Conductor:* PIERRE MONTEUX); August 20: BERLIOZ, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

OPENING NIGHT

TUESDAY EVENING, MAY 2, *at* 8:30 *o'clock*

First Program

Parade of the Charioteers, from "Ben-Hur" . . . . *Rozsa*

*Overture to "Mignon" . . . . . *Thomas*

Valse Triste . . . . . *Sibelius*

*Capriccio Italien . . . . . *Tchaikovsky*

Concerto in F, for Piano and Orchestra . . . . . *Gershwin*

I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: EARL WILD

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — I Loved You Once in Silence — The Lusty Month of May — Guinevere

Theme from "Exodus" . . . . . *Gold*

Grand Galop Chromatique . . . . . *Liszt*

Among Those Present: N. E. Grenfell Association, The Music Lovers' Club

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Season of Musical Milestones

THIS is the sixtieth season of the Boston Pops in Symphony Hall. They began in 1885 in the old Music Hall, which was located in downtown Boston, in the area where Loew's Orpheum now stands. There they continued each summer but one, through 1899. Symphony Hall, which was to be the Orchestra's new home, was not completed until the autumn of 1900, so that the Pops were played in Mechanics' Hall in the summer of that year, and therefore were not heard in Symphony Hall until 1901.

As a salute to this sixtieth anniversary, Arthur Fiedler is presenting this week some selections from the opening concerts of 1901. They are: Thomas' Overture to "Mignon," the Second Suite from Bizet's "L'Arlesienne," and Berlioz' "Rakoczy March."

New items being brought to the Pops this season by Mr. Fiedler are: music from the stage production, "Camelot," and from three of the leading film plays — Parade of the Charioteers, from "Ben Hur," the Theme from "Exodus," and the Theme from "The Apartment." Also new are Gershwin's "Cuban Overture" and "I Got Rhythm" Variations for Piano and Orchestra. In honor of the sesquicentennial of Franz Liszt's birth, Mr. Fiedler is presenting, with Earl Wild as soloist, the "Hungarian Fantasy." Mr. Fiedler also will introduce the orchestration of Liszt's piano solo, "Grand Galop Chromatique."

Another anniversary, of particular interest to Pops-goers, is the fortieth of Jacobus Langendoen as cellist with the Boston Symphony Orchestra. After many of these years as first cellist at the Pops, he has asked to be relieved from the responsibilities of that post.

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WEDNESDAY EVENING, MAY 3, *at* 8:30 *o'clock*

Second Program

*Washington Post, March . . . . . *Sousa*
Cuban Overture . . . . . *Gershwin*
*Clair de Lune . . . . . *Debussy*
*Capriccio Italien . . . . . *Tchaikovsky*

*Hungarian Fantasy for Piano and Orchestra . . . . . *Liszt*
"I Got Rhythm," Variations for Piano and Orchestra *Gershwin*
Soloist: EARL WILD

*BRADFORD JUNIOR COLLEGE GLEE CLUB—
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Vere Languores Nostros. . . . . *Kentucky Folk Song*
I Did Lay Me Down to Take Rest . . . . . *Lotti*
Ah, Look Upon These Eyes . . . . . *Purcell*
Soloist: MARY MUELLER
Matona, Lovely Maiden. . . . . *Palestrina*
Black Is the Color of My True Love's Hair . *Lasso*

Selection from "Camelot" . . . . . *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — I Loved You Once in Silence — The Lusty Month of May — Guinevere
Theme from "The Apartment" . . . . . *Williams*
Mack the Knife, from "The Threepenny Opera" . . . *Weill*

Among Those Present: Women's City Club of Boston, Bradford Junior College

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Program Notes

By Laning Humphrey

OVERTURE TO "MIGNON" – THOMAS (1811–1896)

In the lovely slow melody, Mignon sings of the beautiful warm southern country where she vaguely remembers once living. "Knowest thou that land?" are the opening words of her song.

A dancer in a group of gypsy entertainers wandering through Germany, Mignon remembers no associates but these, no family of her own. Actually, she is of noble birth, was kidnapped as a baby. Her tragic situation as a gypsy captive is reflected in the opening strains of the overture.

Mignon's rival for the affections of the hero, Wilhelm Meister, is the actress Filina. She is represented in the overture by the song in which she describes herself in her role in "A Midsummer Night's Dream": "I am flaxen-haired Titania."

A harp-like motif symbolizes the aged and temporarily deranged harper, Lotario, who befriends her.

ITALIAN CAPRICE – TCHAIKOVSKY (1840–1893)

The composer considered this Caprice, "apart from its musical worth, one of my most effective orchestral works."

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

CONCERTO IN F – GEORGE GERSHWIN (1898–1937)

One of "fifty best musical compositions of all time," according to list by English conductor, Albert Coates. *(Continued on page 16)*

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THURSDAY EVENING, MAY 4, *at* 8:30 *o'clock*

Third Program

Parade of the Charioteers, from "Ben-Hur" . . . . *Rozsa*

Overture to "Russlan and Ludmilla" . . . . . *Glinka*

*Fantasia on "Greensleeves" . . . . . *Vaughan Williams*

La Valse, Choreographic Poem . . . . . *Ravel*

---

*Hungarian Fantasy for Piano and Orchestra . . . . . *Liszt*

"I Got Rhythm," Variations for Piano and Orchestra *Gershwin*
Soloist: EARL WILD

Cuban Overture . . . . . *Gershwin*

---

*Selection from "West Side Story" . . . . . *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

*76 Trombones, from "The Music Man" . . . . . *Willson*

Exeter–Andover Medley . . . . . *arr. Bodge*
Exeter March Song — Non Sibi — Phillips Hymn — Royal Blue March

---

Among Those Present: N. E. Alumni Associations of Phillips Exeter and Andover, Friends of the Peter Bent Brigham Hospital, Belmont Teachers Association

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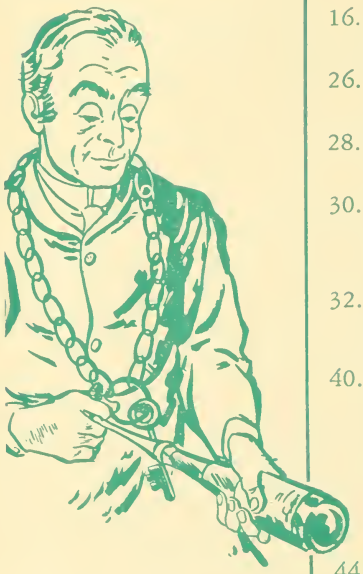

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A round, medium-dry wine

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16. ***Pastene Rhine Wine***
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26. ***Pastene Burgundy***
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28. ***Pastene Chianti***
Light, tawny and moderately dry wine

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42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

FRIDAY EVENING, MAY 5, *at* 8:30 *o'clock*

Fourth Program

*Rakóczy March . . . . . *Berlioz*

Overture to "The Barber of Seville" . . . . . *Rossini*

Ave Maria . . . . . *Bach–Gounod*

Solo Violin: ALFRED KRIPS

*L'Arlésienne, Suite No. 2 . . . . . *Bizet*

Pastorale — Intermezzo — Minuet — Farandole

Piano Concerto No. 3, in C minor, Op. 37 . . . . *Beethoven*

(First Movement)

Soloist: ROXANNE BRANT, '61

Symphony No. 1, in C minor, Op. 68 (Finale) . . . . *Brahms*

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — I Loved You Once in Silence — The Lusty Month of May — Guinevere

Theme from "Exodus" . . . . . *Gold*

Mack the Knife, from "The Threepenny Opera" . . . *Weill*

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7	Great Western Sparkling Burgundy	6.75	3.75
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82	*Cruse Sparkling Burgundy	8.50	4.50
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71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
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46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry	2.50	1.25
50	Pastene Port	2.50	1.25
52	Pastene Muscatel	2.50	1.25
54	Pastene Flame Tokay	2.50	1.25
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Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)— 6½ oz.	.69
Mixed Nuts (without Peanuts)— 6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

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VALSE TRISTE – SIBELIUS (1865–1958)

From incidental music to a drama, "Kuolema."

As a son sleeps in exhaustion after watching at the bedside of his dying mother, strange music draws near. The woman rises, waltzes amidst unseen other dancers. She sinks down wearily, dances again with renewed vigor. There is a knock at the door. As the music hushes, Death stands before the woman, who greets him with a cry.

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,' " Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

RAKÓCZY MARCH – HECTOR BERLIOZ (1803–1869)

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

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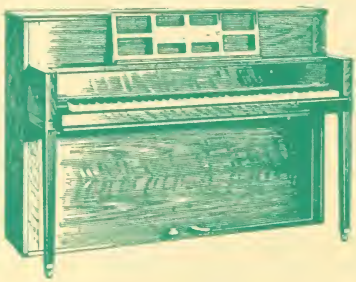

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SATURDAY EVENING, MAY 6, *at* 8:30 *o'clock*

Fifth Program

Parade of the Charioteers, from "Ben-Hur" . . . . *Rozsa*

Cuban Overture . . . . . *Gershwin*

Panis Angelicus . . . . . *Franck*

Solo Violincello: MARTIN HOHERMAN

*Capriccio Italien . . . . . *Tchaikovsky*

---

*Hungarian Fantasy for Piano and Orchestra . . . . . *Liszt*

"I Got Rhythm," Variations for Piano and Orchestra *Gershwin*

Soloist: EARL WILD

REGIS COLLEGE GLEE CLUB — RAYMOND W. SMITH, Director

CONSTANCE O'BRIEN, '61, Accompanist

Adoramus Te, Christe . . . . . *Lasso*

Petites Voix . . . . . *Poulenc*

La Petite fille sage
Le Chien perdu
En rentrant de l'école
Le Petit garçon malade
Le Hérisson

Selection from "The King and I" . . . . . *Rodgers*

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — I Loved You Once in Silence — The Lusty Month of May — Guinevere

Theme from "Exodus" . . . . . *Gold*

Grand Galop Chromatique . . . . . *Liszt*

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THE THREEPENNY OPERA – WEILL (1900–1950)

Back in 1728, the story of this riotous opera had its birth in London, and was named "The Beggar's Opera." John Gay won fame as father of the libretto. Exactly two hundred years later, Gay's text was rewritten by Bertholdt Brecht, one of Germany's foremost authors, and with new music by his compartiot, Kurt Weill, was sung in Berlin as "The Threepenny Opera." The work had an immense success all over Germany and many other European countries, including England, France, Holland, Denmark, Hungary, Poland, and Russia. In 1933 it turned up in New York.

Brecht's libretto in turn was replaced by one in up-to-date American style verse by Marc Blitzstein. This version was introduced at the Brandeis University Festival in 1952.

"The Beggar's Opera" originated as a satirical revolt against the pretentiousness of Italian opera in London, with heroes and heroines drawn from history and mythology, and behaving in an artificial manner, far removed from the realities of life.

John Gay chose a rascal as his hero – Macheath, a highwayman. Handsome, he attracts the love of two girls. One is Polly Peachum, daughter of an inn-keeper who receives stolen goods. Her rival is Lucy Lockit, whose father is a warden at Newgate Prison. Macheath marries Polly, and lands in jail on complaint of her mother. Lucy connives at the escape of Macheath, but he is brought back to jail and sentenced to be hanged. However, he manages to get out of that fate, and is reunited with Polly.

Gayety of words and music in the original captivated eighteenth century London. Those qualities prevail in the Weill version, to captivate the world's theater audiences in our times.

SUNDAY AFTERNOON, MAY 7, *at* 3:00 *o'clock*

HARRY ELLIS DICKSON Conducting

Sixth Program

Parade of the Charioteers, from "Ben-Hur" . . . . *Rozsa*

*The Moldau, Symphonic Poem . . . . . *Smetana*

*Ave Maria . . . . . *Schubert–Wilhelmj*

Solo Violin: ALFRED KRIPS

*Tales from the Vienna Woods, Waltzes . . . . . *Strauss*

Suite from "The Water Music" . . . . . *Handel–Harty*

Allegro — Air — Allegro deciso

*Bolero . . . . . *Ravel*

COLBY JUNIOR COLLEGE GLEE CLUB — FLORENCE BARBIERS, Director

ELINORE COCHRAN, Accompanist

Rain in October . . . . . *Rowley*

Two Folk Tunes:

Oh, Dear! What Can the Matter Be? . . . . . *arr. Kubik*

Go 'way from My Window . . . . . *Niles–Ross*

Solo: BARBARA INDURSKY

The Fashions Change . . . . . *Berger*

Colby Alma Mater . . . . . *Kiernan, '34*

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — I Loved You Once in Silence — The Lusty Month of May — Guinevere

*Sleigh Ride . . . . . *Anderson*

Wedding Dance . . . . . *Press*

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HUNGARIAN FANTASY FOR PIANO AND ORCHESTRA—LISZT (1811–1886)

The composer first wrote the *Fantasy* as a piano solo, then expanded it with sumptuous orchestration. He believed that this work and his fifteen *Rhapsodies* were all based upon Hungarian folk-tunes; however, in our times, the scientific and exhaustive study of Hungarian folk music accomplished by Bartók and Kodaly has disclosed that Liszt was mistaken. The themes he used were actually popular tunes originating with obscure Gypsy composers, and circulated by Gypsy bands.

EARL WILD

An excellent performer in the classical repertory, he has won a wide public on radio and TV programs both in the classic and the popular fields, in addition to his successes on the concert stage.

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN")—WILLSON (b. Iowa, 1902)

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829–92), the great Creatore (1871–1952), and John Philip Sousa (1854–1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

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PROGRAM

THE GOD WHO GAVE US LIGHT — from the writings of Thomas Jefferson
first movement of "The Testament of Freedom" — published by E. C. Schirmer Music Co.

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

THE DONKEY — poem by G. K. Chesterton
published by J. Curwen & Sons Ltd.

When fishes flew, and forests walked,
And figs grew upon thorn,
Some moment when the moon was blood,
Then, surely, I was born.

Monstrous head, sick'ning cry,
Ears like errant wings,
Devil's walking parody
On all four-footed things.

The tatter'd outlaw of the earth,
Of ancient crooked will,
Starve, scourge, deride me, I am dumb,
I keep my secret still.

Fools! for I also had my hour,
One far fierce hour and sweet,
There was a shout about my ears,
And palms before my feet.

THE DEMON OF THE GIBBET Fitz-James O'Brien

published by B. Schott's Söhne

There was no west, there was no east,
No star abroad for eyes to see,
And Norman spurred his jaded beast,
Hard by the terrible gallows-tree.

"O, Norman, haste across this waste,
For something seems to follow me!"
"Cheer up, dear Maud, for, thanked be God,
We nigh have passed the gallows-tree!"
He kissed her lip: then spur and whip!
And fast they fled across the lea.

But vain the heel, and rowel steel,
For something leaped from the gallows-tree!
"Give me your cloak, your knightly cloak,
That wrapped you oft beyond the sea!
The wind is bold, my bones are old,
And I am cold on the gallows-tree."

"O holy God! O dearest Maud,
Quick, quick, some prayers the best that be!
A bony hand my neck has spanned,
And tears my knightly cloak from me!"

"Give me your wine, the red, red wine,
That in the flask hangs by your knee!
Ten summers burst on me accurst,
and I'm athirst on the gallows-tree!"

"O Maud, my life, my loving wife!
Have you no prayer to set us free?
My belt unclasps, a demon grasps,
And drags my wine-flask from my knee!"

"Give me your bride, your bonnie bride,
That left her nest with you to flee!
O she hath flown to be my own,
For I'm alone on the gallows-tree!"

"Cling closer, Maud, and trust in God!
Cling close! Ah, heaven!"

A prayer, a groan, and he alone,
Rode on that night from the gallows-tree.

BOLD TURPIN from the *Pickwick Papers* by Charles Dickens published by Novello & Co.

Bold Turpin vunce, on Hounslow Heath,
His black mare Bess be-strode-er;
Ven there he see'd the Bishop's coach,
A-coming along the road-er.

So he gallops close to the 'orse's legs,
And he claps his head vithin;
"Sure as eggs is eggs,
This here's the bold Turpin."

Says Turpin, "You shall eat your words,
With a sarse of leaden bullet";
So he puts a pistol to his mouth,
And he fires it down his gullet.

The coachman he not likin' the job,
Set off at a full gallop,
But Dick put a couple of balls in his nob,
And perwailed on him to stop.

SONS OF M.I.T. John Wilbur, M.I.T. 1926 published by M.I.T. Alumni Association

Arise ye sons of M.I.T.,
In loyal brotherhood,
The future beckons unto ye,
and life is full and good.
Arise and raise your steins on high,
tonight shall ever be
A memory that will never die,
Ye sons of M.I.T.

Once more thy sons, oh M.I.T.
Return from far and wide,
And gather here once more to be
Renourished by thy side.
And as we raise our steins on high
to pledge our love for thee,
We join thy sons of days gone by,
in praise of M.I.T.

A STEIN SONG — Richard Hovey

published by Oliver Ditson Company

Give a rouse, then, in the Maytime,
For a life that knows no fear!
Turn nighttime into daytime
With the sunlight of good cheer!

Chorus
For it's always fair weather
When good fellows get together,
With a stein on the table
and a good song ringing clear.

THE BATON SOCIETY

The Baton Society is the musical honorary society of M. I. T. whose purpose is to promote interest in musical activities at Technology. The members of the society are elected from students at M. I. T. who in the eyes of the Society have exhibited the most commendable spirit and interest in musical activities at the Institute.

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M.I.T. NIGHT

SUNDAY EVENING, MAY 7 *at* 8:30 *o'clock*

Seventh Program

Overture to "Russlan and Ludmilla" . . . . . *Glinka*

Classical Symphony, Op. 25 . . . . . *Prokofiev*

I. Allegro
II. Larghetto
III. Gavotte: Non troppo allegro
IV. Finale: Molto vivace

*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*

Conducted by KLAUS LIEPMANN

Concerto in F, for Piano and Orchestra . . . . . *Gershwin*

I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: EARL WILD

M.I.T. GLEE CLUB — KLAUS LIEPMANN, Director

CHARLES C. GERHEIM, JR., '62, Accompanist

The God Who Gave Us Life, from "The Testament of Freedom" . . . . . *Thompson*

The Donkey . . . . . *Roberton*

The Demon of the Gibbet . . . . . *Hindemith*

Bold Turpin . . . . . *Enders*

SELECTIONS BY THE LOGARHYTHMS

Arise, Ye Sons of M.I.T. . . . . *Wilbur '26*

---

*Selection from "West Side Story" . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — A-mer-i-ca

Theme from "Exodus" . . . . . *Gold*

*76 Trombones, from "The Music Man" . . . . . *Willson*

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"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), brought to bear a perfect fusion of the melodic gift he had enhanced by studying opera and singing in Italy, and the feeling for instrumentation which he had developed by playing in and conducting his uncle's private orchestra. He also heard and studied music of Berlioz in Paris. The upshot was that this second opera of Glinka's produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

Not only in Stravinsky's "Firebird," but the more daring and original "Rite of Spring," scholars have traced certain effects back to "Russlan."

FANTASIA ON "GREENSLEEVES" – VAUGHAN WILLIAMS

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was coupled in Shakespeare's time with the following lovelorn sentiments:

"Alas! my love, you do me wrong
To cast me off discourteously –
And I have loved you so long,
Delighting in your company.
Greensleeves was all my joy,
Greensleeves was my delight;
Greensleeves was my heart of gold,
And who but my Lady Greensleeves?"

CONCERTO NO. 3, IN C MINOR – BEETHOVEN (1770–1827)

Less Mozartian, more Beethovenish, than the first two concertos, this one also shows an advance in orchestral mastery.

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OVERTURE TO "THE BARBER OF SEVILLE" – ROSSINI

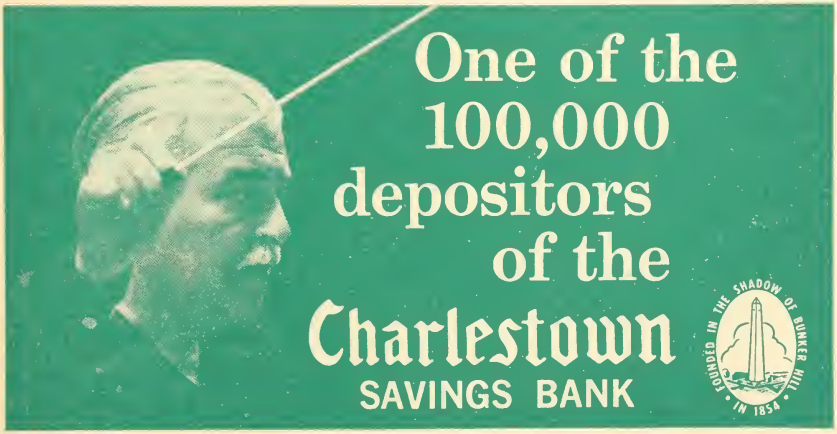
Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" – his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift – the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

WATER MUSIC – HANDEL (1685–1759) arranged by Harty

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

"WEST SIDE STORY" – BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a "Ball Room" scene in a gymnasium.



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"AVE MARIA" – BACH–GOUNOD

In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

"L'ARLÉSIENNE" SUITE – BIZET

These are excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

In the play, two stories are unfolded – the wrecking of a flaming romance of youth, and the long-deferred salvaging of the quieter romance of an elderly couple.

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"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

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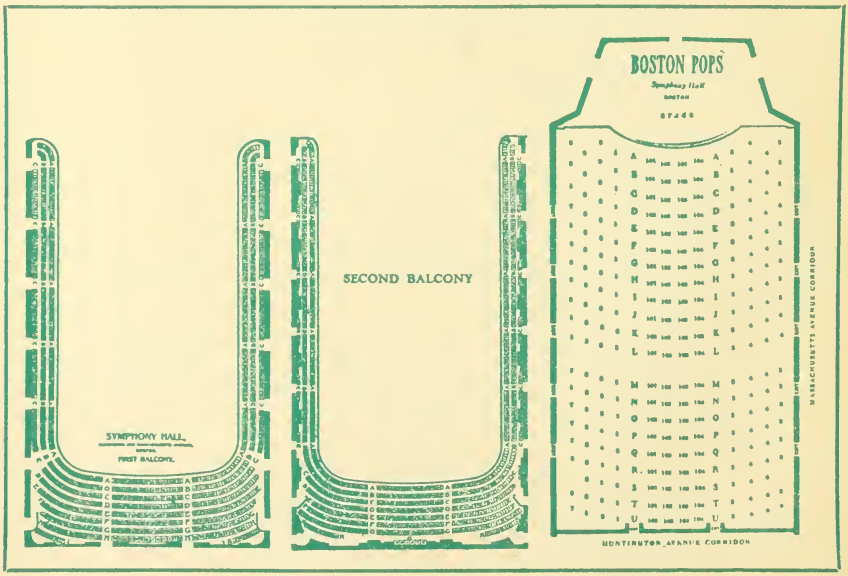

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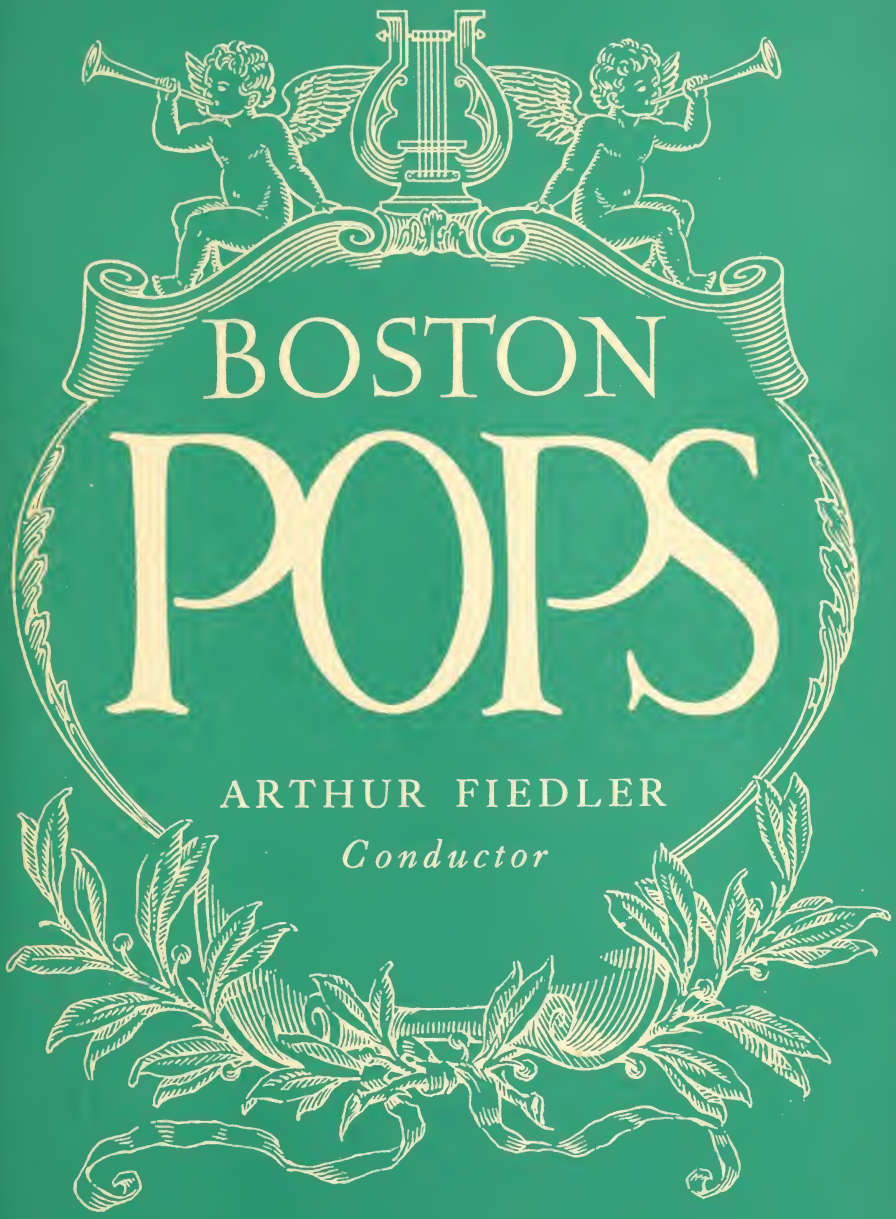

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ARTHUR FIEDLER

Conductor

SEVENTY-SIXTH SEASON

1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

SMITH NIGHT

TUESDAY EVENING, MAY 9, *at* 8:30 *o'clock*

Eighth Program

*Introduction to Act III, from "Lohengrin" . . . . *Wagner*

Romeo and Juliet, Overture-Fantasia . . . . . *Tchaikovsky*

Gypsy Dance, from "Carmen" . . . . . *Bizet*

*Suite from "Masquerade" . . . . . *Khachaturian*

Waltz — Nocturne (Violin Solo: ALFRED KRIPS) — Galop

Piano Concerto in G major . . . . . *Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist: JUNE HOPPS, '54

*Suite from "Gaîté Parisienne" . . . . . *Offenbach*

Overture — Allegro-brillante — Polka — Galop — Valse — March — Can-Can — Finale

---

Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Never on Sunday . . . . . *Hadjidakis*

*76 Trombones, from "The Music Man" . . . . . *Willson*

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Program Notes

By Laning Humphrey

Season of Musical Milestones

This is the sixtieth season of the Boston Pops in Symphony Hall. They began in 1885 in the old Music Hall, which was located in downtown Boston, in the area where Loew's Orpheum now stands. There they continued each summer but one, through 1899. Symphony Hall, which was to be the Orchestra's new home, was not completed until the autumn of 1900, so that the Pops were played in Mechanics' Hall in the summer of that year, and therefore were not heard in Symphony Hall until 1901.

New items being brought to the Pops this season by Mr. Fiedler are: music from the stage production, "Camelot," and from four of the leading film plays – Parade of the Charioteers, from "Ben Hur," the Themes from "Exodus," "The Apartment," and "Never on Sunday." Also new are Gershwin's "Cuban Overture" and "I Got Rhythm" Variations for Piano and Orchestra, and Chopin's Variations on "La ci darem la mano."

(Continued on page 8)

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WEDNESDAY EVENING, MAY 10, *at* 8:30 *o'clock*

Ninth Program

*The Thunderer, March . . . . . *Sousa*
Cuban Overture . . . . . *Gershwin*
Irish Tune from the County Derry . . . . . *Grainger*
Dance of the Hours, from "La Gioconda" . . . . *Ponchielli*

Piano Concerto No. 3, in C minor, Op. 37 . . . . *Beethoven*
(First Movement)
Soloist: DONALD E. STEELE

Suite from "Les Sylphides" . . . . . *Chopin*
Prelude — Nocturne — Valse — Prelude — Grand Valse Brillante

UNIVERSITY OF NEW HAMPSHIRE CONCERT CHOIR —
KARL H. BRATTON, Director
BARBARA BURRILL, Piano; JOANNE GREGORY DIBBINS, Organ
O Rejoice, Ye Christians, Loudly . . . . *Bach*
Alleluia . . . . . *McCowen*
Let Us Break Bread Together . . . . . *Negro Spiritual*
Serenata . . . . . *Anderson*
College Medley of University of New Hampshire Songs

---

*Selection from "My Fair Lady" . . . . . *Loewe*
Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*Trumpeter's Lullaby . . . . . *Anderson*
Solo Trumpet: ARMANDO GHITALLA

*Colonel Bogey, March . . . . . *Alford*

Among Those Present: Alliance of Unitarian Women and the Association of Universalist Women; University of New Hampshire; American Institute of Banking, Boston Chapter

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In honor of the sesquicentennial of Franz Liszt's birth, Mr. Fiedler has presented, with Earl Wild as soloist, the "Hungarian Fantasy." Mr. Fiedler also has introduced the orchestration of Liszt's piano solo, "Grand Galop Chromatique."

Another anniversary, of particular interest to Pops-goers, is the fortieth of Jacobus Langendoen as cellist with the Boston Symphony Orchestra. After many of these years as first cellist at the Pops, he has asked to be relieved from the responsibilities of that post.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

(Continued on page 16)

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BOWDOIN NIGHT

THURSDAY EVENING, MAY 11, *at* 8:30 *o'clock*

Tenth Program

*Polonaise from "Eugene Onegin" . . . . . *Tchaikovsky*

Romeo and Juliet, Overture-Fantasia . . . . *Tchaikovsky*

Piano Concerto in B-flat minor, Op. 23 . . . . *Tchaikovsky*
(First Movement)
Soloist: RONALD FRED COLE

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Rise Sons of Bowdoin . . . . . *Sills–Burnett*

Psalm 90, "Oh Sing Unto the Lord" . . . . . *Dello Joio*

And Did Those Feet in Ancient Time . . . . . *Parry–Blake*
Baritone: WILLIAM S. BARR, '60

"Joey, Joey, Joey," from "The Most Happy Fella"† *Loesser*
Baritone: WILLIAM S. BARR, '60

In Dat Great Gittin' Up Mornin' . . . . . *arr. Stenberg, '56*
Soloists: NEIL LOVE III, '62; TINGEY SEWALL, '62
ROBERT FERRELL, '62; JOHN OSSOLINSKI, '62; JAMES GARTH, '64

THE MEDDIEBEMSTERS — STEPHEN EDWARD HAYS, '61, Director

Oh, You Beautiful Doll . . . . . *Ayer*

Lazy Afternoon . . . . . *arr. Hays, '61*

Johnny Appleseed
Sunshine Girl . . . . . *arr. Hays, '61*

Selection from "The Sound of Music" . . . . . *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Theme from "Exodus" . . . . . *Gold*

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by MARGARET LEITH and RICHARD DOWNS, '60)

Bowdoin We Sing . . . . . *Kucken*

Bowdoin College Medley . . . . . *arr. Bodge*
Glasses Clinking High — Bowdoin We Sing — Beneath the Pines — Forward the White — Bowdoin Beata
Conducted by FREDERIC TILLOTSON

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14. ***Pastene Chablis***
Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
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26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
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30. ***Pastene Red Pinot***
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50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

FRIDAY EVENING, MAY 12, *at* 8:30 *o'clock*

Eleventh Program

*Wedding March, from "Le Coq d'Or" . . . *Rimsky-Korsakoff*

Suite from "The Love for Three Oranges" . . . . *Prokofiev*
The Fools — The Magician Tchelio and Fata Morgana Playing Cards (Infernal Scene) — March — Scherzo — The Prince and the Princess — The Flight

Jewel Song, from "Faust" . . . . . *Gounod*
Soprano: ELEALOU HOYT DIMMOCK

Bacchanale, from "Samson and Delilah" . . . . *Saint-Saëns*

Grande Valse Brillante, Op. 18 . . . . . *Chopin*

Variations on "La ci darem la mano," for Piano and Orchestra . . . . . *Chopin*
Soloist: LEO LITWIN

*Bolero . . . . . *Ravel*

Selection from "Camelot" . . . . . *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

*Hernando's Hideaway, from "The Pajama Game" *Adler and Ross*

*Up the Street, March . . . . . *Morse*

Among Those Present: Connecticut College Club of Boston; Friends of the Deaconess Hospital; Dudley House, Harvard College; Bouve of Boston; Plimoth Academy; Winchester First Congregational Church, The Senior Forum; Saugus High School

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9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
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19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
17	Champagne Cocktail for Two	2.00	

WHITE WINES

10	Pastene Riesling	2.50	
21	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
23	*De Luze, Sauternes 1957	3.75	2.25
14	Pastene Chablis	2.50	1.50
16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1959	4.50	2.50
20	*Sichel Zeltingen Riesling 1959	4.75	2.75
22	*Gancia Castello di Canelli	2.75	
25	*Latour Pouilly Fuisse 1959	4.00	2.25
24	*Gancia Orvieto	2.75	1.75
31	*Langenbach Liebfraumilch Guilden-Krone 1959	4.00	2.25
33	*Langenbach Berncastler Meister-Krone 1958	3.25	
27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959	4.50	
87	*Anheuser Bernkastler	4.50	2.50
86	*Anheuser Liebfraumilch	4.25	2.50
88	*Cruse Chablis	4.75	2.50

ROSÉ WINES

83	*Cruse Rosé	3.50	1.75
73	*Nectarosé	3.00	1.75
35	*Tavel Chateau d'Aqueria 1958	3.25	2.00
37	S. S. Pierce Grenache Rosé	2.50	

RED WINES

		Bot.	½ Bot.
26	Pastene Burgundy	2.50	1.50
39	*De Luze Club Claret	3.00	1.75
28	Pastene Chianti	2.50	
41	*Beaune Burgundy, Latour	4.50	2.50
30	Pastene Red Pinot	2.50	1.50
43	*M. & R. Chianti, Red Cap	3.25	2.00
32	Pastene Zinfandel	2.50	
34	*Brolio Chianti	3.50	2.00
36	*Bolla Valpolicella	3.75	2.25
38	*Sichel St. Julien 1957	4.75	
84	*Cruse Pontet Canet	6.75	3.50
81	*Cruse Chateau d'Issan	6.75	3.50
85	*Cruse Beaujolais	4.00	2.25

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45	Gold Coast Haut Sauternes	2.50	1.25
47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

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40	Pastene Anniversary Cream Sherry	2.50	
42	Pastene Anniversary Cocktail Sherry	2.50	
44	Pastene Anniversary Tawny Port	2.50	
46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry	2.50	1.25
50	Pastene Port	2.50	1.25
52	Pastene Muscatel	2.50	1.25
54	Pastene Flame Tokay	2.50	1.25
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	4.50	.75
59	*Duff Gordon Generoso (Sweet)	4.00	.70
61	*Cossart Gordon Southside Madeira	4.00	.70
63	*Cockburn Ruddy Port	3.50	.70
89	*Pikina	4.50	
90	*Pikina (8.11 oz.)	1.75	

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BEER AND ALE LISTED ON PAGE 17

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Hot Tea, Individual Pots	.25
Iced Coffee or Tea	.25

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Pop Punch	.35
Lemonade	.35
Soda Lemonade	.40
POP PUNCH served in pitchers	1.50
Lemonade served in pitchers	1.50
Soda Lemonade in pitchers	1.75

GINGER ALE, ETC.

Cott Ginger Ale—7 oz.	.15
Cott Club Soda—7 oz.	.10
Simpson Spring Ginger Ale—8 oz.	.15
Simpson Spring Club Soda—8 oz.	.10
Welch's Grape Juice—4 oz.	.25

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Spanish Peanuts—5½ oz.	.25
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Mixed Nuts (with Peanuts)— 3¾ oz.	.39
Mixed Nuts (without Peanuts)— 4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)— 6½ oz.	.69
Mixed Nuts (without Peanuts)— 6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

"ROMEO AND JULIET," OVERTURE-FANTASIA – TCHAIKOVSKY (1840–1893).

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

SUITE FROM "MASQUERADE" – KHACHATURIAN (b. 1903)

These are selections from the incidental music written by the Armenian-Russian composer for the drama of Mikhail Lermontov, "the Russian Shelley." The theme of the play is the extravagances of Russian aristocratic life of the early 19th century.

ALFRED KRIPS.

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

CONCERTO NO. 3, IN C MINOR – BEETHOVEN (1770–1827)

Less Mozartian, more Beethovenish, than the first two concertos, this one also shows an advance in orchestral mastery.

(Continued on page 22)

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LM-2270	*POPS STOPPERS
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SATURDAY EVENING, MAY 13, *at* 8:30 *o'clock*

Twelfth Program

*War March of the Priests, from "Athalie" . . . *Mendelssohn*

Suite from "The Water Music" . . . . . *Handel–Harty*

Allegro — Air — Allegro deciso

*Clair de Lune . . . . . *Debussy*

*Overture to "William Tell" . . . . . *Rossini*

Violoncello: MARTIN HOHERMAN

Grande Valse Brillante . . . . . *Chopin*

Variations on "La ci darem la mano,"
for Piano and Orchestra . . . . . *Chopin*

Soloist: LEO LITWIN

*Bolero . . . . . *Ravel*

Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Never on Sunday . . . . . *Hadjidakis*

*76 Trombones, from "The Music Man" . . . . . *Willson*

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PIANO CONCERTO IN G MAJOR – RAVEL (1875–1937)

A tinge of jazz in this work makes it interesting to compare with Gershwin's Concerto in F. Here is a Frenchman who had "arrived" as a modern European master, experimenting with an American popular idiom. Gershwin, on the other hand, famous as a writer of distinctive American entertainment music, was experimenting with an old European form in the hope of arriving as a serious composer.

JUNE HOPPS

An alumna of Smith College and of the New England Conservatory (where she was a pupil of Miklos Schwalb), she recently won the Frank Huntington Beebe Prize. This she will use to finance advanced studies in Europe.

CUBAN OVERTURE – GERSHWIN (1898–1937)

The last of his works for orchestra alone, this overture was completed by Gershwin in 1934, the year before his opera, "Porgy and Bess" was staged.

SUITE FROM "LES SYLPHIDES" – CHOPIN (1810–1849)

Michel Fokine devised the beautiful moonlit ballet to be partnered with Chopin's music as orchestrated by Glazunov, in his "Chopiniana" Suite, with an additional Chopin waltz orchestrated by Glazunov at Fokine's request.

ARMANDO GHITALLA

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

SUNDAY AFTERNOON, MAY 14, *at* 3:00 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirteenth Program

*Rakóczy March . . . . . *Berlioz*

Overture to "La Forza del Destino" . . . . . *Verdi*

Panis Angelicus . . . . . *Franck*

Violoncello: MARTIN HOHERMAN

*Roses from the South, Waltzes . . . . . *Strauss*

*Suite from "Masquerade" . . . . . *Khachaturian*

Waltz — Nocturne (Violin Solo: ALFRED KRIPS) — Galop

Variations on "La ci darem la mano,"
for Piano and Orchestra . . . . . *Chopin*

Soloist: LEO LITWIN

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Song of the Open Road . . . . . *Dello Joio*

Colbiana . . . . . *arr. Arvanitis, '64*

*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Never on Sunday . . . . . *Hadjidakis*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennet*

Among Those Present: Boston Colby College Alumni Association; Delta Sigma Phi Fraternity, Babson Institute

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CONCERTO FOR PIANO No. 1 – TCHAIKOVSKY.

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

FREDERICK E. T. TILLOTSON

Now completing his twenty-fifth year as professor of music at Bowdoin College, and director of its Glee Club, he is making his final appearance in the latter capacity at the Pops.

JEWEL SONG FROM "FAUST" – GOUNOD (1818–1893)

While Marguerite is daydreaming in her garden about the handsome and genteel stranger who had eyed her with interest at the Fair, she discovers an ornate little case. Excitedly opening it, she finds it filled with jewels. Donning these, she admires herself in a mirror, and thinks that it is not herself she sees, but a grand lady.

ELLALOU HOYT DIMMOCK

An alumna of Connecticut College, this native of Pennsylvania has made her musical career largely in Massachusetts, where she studied with Marie Sundelius and Grace Leslie. She has been soloist with the Handel and Haydn Society, and the Camerata of the Boston Museum of Fine Arts, and elsewhere, and is a member of the quartet of the Union Church in Waban.

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SUNDAY EVENING, MAY 14, *at* 8:30 *o'clock*

Fourteenth Program

*Knightsbridge March . . . . . *Coates*

Overture to "Morning, Noon and Night in Vienna" . *Suppé*

*Fantasia on "Greensleeves" . . . . . *Vaughan Williams*

*Marche Slave . . . . . *Tchaikovsky*

Concerto in F, for Piano and Orchestra . . . . . *Gershwin*

I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: EARL WILD

HARVARD BUSINESS SCHOOL TYCOONS — KENNETH MARTIN, Director

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Theme from "Exodus" . . . . . *Gold*

*Strike Up the Band . . . . . *Gershwin–Green*

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VARIATIONS ON "LA CI DAREM LA MANO" – CHOPIN (1810–1849)

The theme is from the duet in Mozart's opera, "Don Giovanni," in which the Don makes love to Zerlina, sweetheart of the villager, Masetto. "Hand in hand let us go wandering," the Don urges the awed but doubting girl.

LEO LITWIN

Long a favorite pianist of Pops and Esplanade audiences, he now brings to the Pops the first Boston performance of Chopin's Variations.

"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

WATER MUSIC – HANDEL (1685–1759) arranged by Harty

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

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OVERTURE TO "WILLIAM TELL" – ROSSINI (1792–1868).

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Soldiers.

MARTIN HOHERMAN

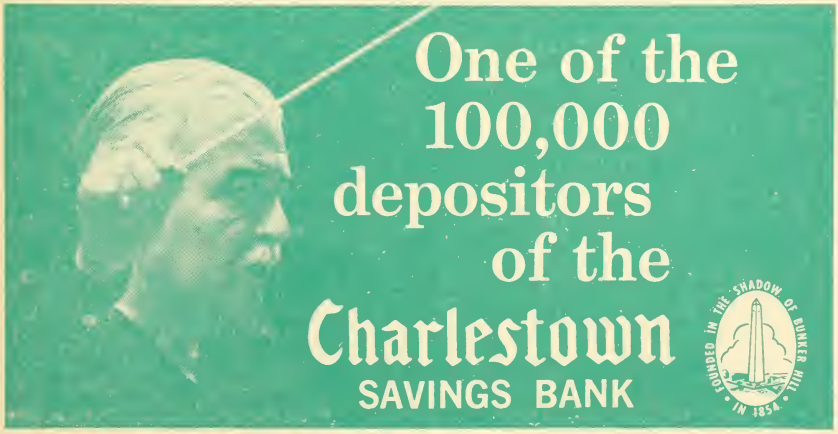
Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") – WILLSON (b. Iowa, 1902)

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829–92), the great Creatore (1871–1952), and John Philip Sousa (1854–1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.



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OVERTURE TO "LA FORZA DEL DESTINO" – VERDI (1813–1901)

The opera (in English translation, "The Force of Destiny") was one of the last five written by Verdi. The overture reflects his increasing mastery of the orchestra, as he sets the foreboding mood for the libretto, based on a tragic drama which he had admired deeply.

Francis Toye, biographer of the composer, says that the opera, "from the purely musical point of view, remains one of the most typical and spontaneous of all Verdi's compositions."

MORNING, NOON AND NIGHT IN VIENNA – SUPPÉ (1819–1895)

This overture was played at the very first concert of the Boston Pops, on July 11, 1885, in the old Music Hall, downtown, where Loew's Orpheum now stands.

CONCERTO IN F – GERSHWIN (1898–1937)

Unlike the "Rhapsody in Blue," which owed its orchestration to Ferde Grofé, this work was orchestrated by Gershwin himself.

The success of the "Rhapsody in Blue" in 1924 aroused mixed feelings in Gershwin. The much admired themes were all his, but the skillful orchestration was the work of Ferde Grofé. In the following year Gershwin produced this concerto, orchestrated by himself. He also had the satisfaction of expressing himself within the form of the classical concerto, and thus introducing himself to the musical world as a composer of "serious" or symphonic music. To top these satisfactions, Gershwin had the pleasure of seeing his concerto included by the English conductor, Albert Coates, on his list of "The Fifty Best Musical Compositions of All Time."

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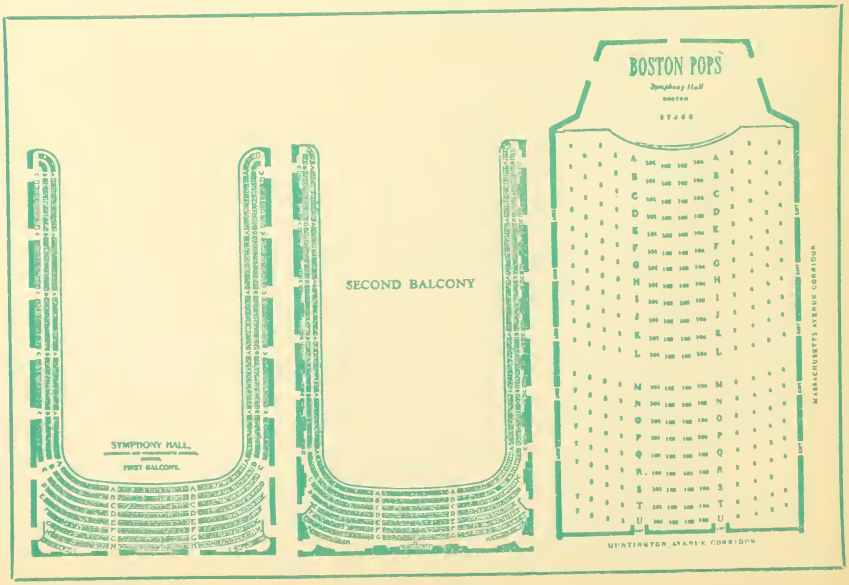
MARCHE SLAVE (Slavic – not Slave – March) – TCHAIKOVSKY. Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.



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Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

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If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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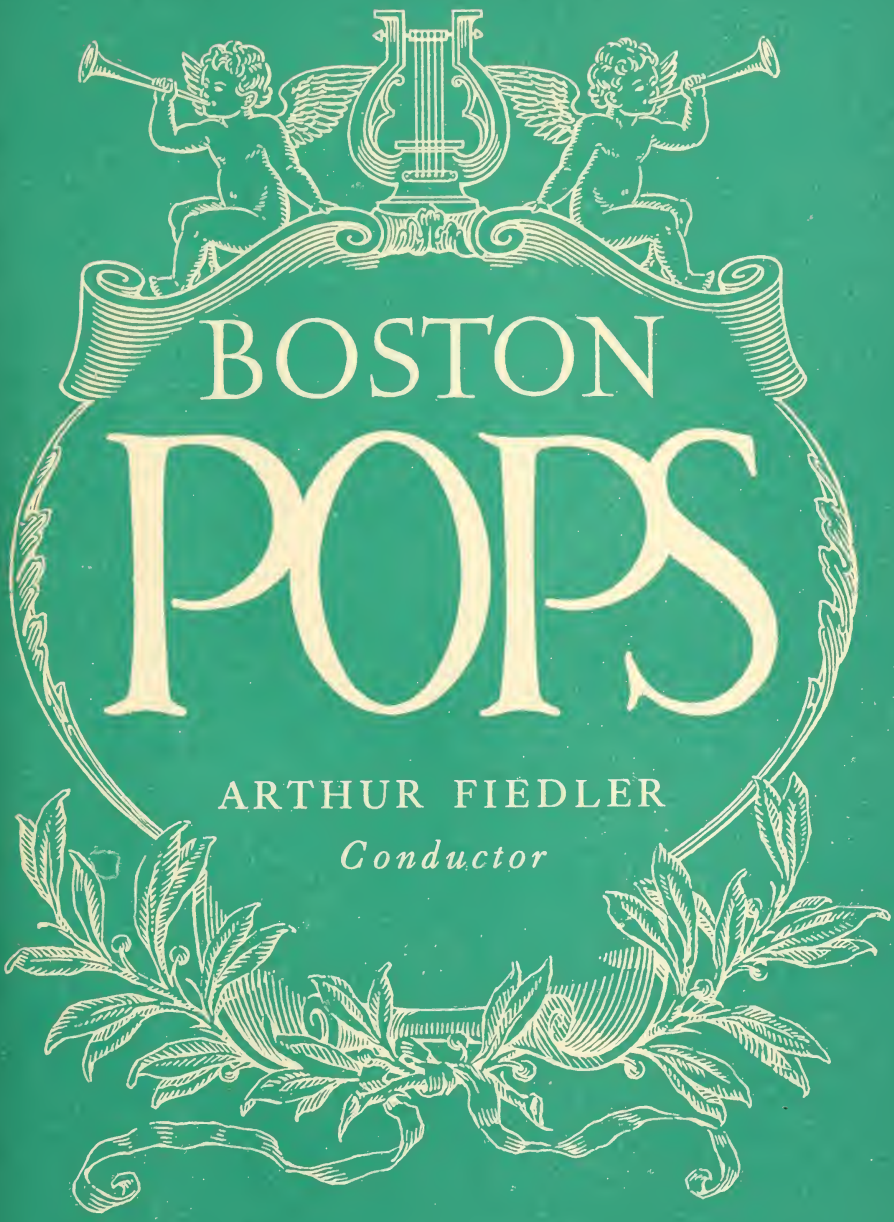

BOSTON POPS

ARTHUR FIEDLER

Conductor

SEVENTY-SIXTH SEASON

1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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(SEVENTY-SIXTH SEASON, 1961)

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Emil Kornsand
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Joseph Leibovici
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Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

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Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
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Raymond Sird

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Winifred Winograd
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Leslie Martin
Ortiz Walton

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Jean de Vergie

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Joseph Lukatsky

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Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

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Harold Meek
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Osbourne McConathy
Paul Keaney

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André Come
Robert Mogilnicki
Gerard Goguen

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Kauko Kahila

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Series

1 — Bach — July 7 - 8 - 9: Fri. — The four Suites; Sat. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (Adele Addison); Sun. — Sinfonia, Piano Concerto in D minor (Lukas Foss), Magnificat.

2 — Mozart — July 14 - 15 - 16: Fri. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; Sat. — Bassoon Concerto (Sherman Walt); Flute Concerto, K. 313 (Doriot Anthony Dwyer); Sinfonia Concertante (K. 297b); Sun. — Symphony in A, No. 29; Piano Concerto in D minor (Seymour Lipkin); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: Fri. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." Sat. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (Isaac Stern). Sun. (Conductor, Pierre Monteux) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (Isaac Stern); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: Fri. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). Sat. (Conductor, Eugene Ormandy) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. Sun. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (Byron Janis); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: Fri. (Conductor, Pierre Monteux) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (Eugene Istomin); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. Sat. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (Nicole Henriot-Schweitzer); Franck, Symphony. Sun. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (Joseph de Pasquale); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: Fri. (Conductor, Richard Burgin) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. Sat. (Conductor, Leonard Bernstein) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. Sun. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: Fri. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (Claudio Arrau). Sat. (Conductor, Pierre Monteux) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (Gary Graffman); Tchaikovsky, Symphony No. 6. Sun. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

TUESDAY EVENING, MAY 16, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Fifteenth Program

Polonaise Militaire . . . . . *Chopin–Glazunov*
Romeo and Juliet, Overture-Fantasia . . . . *Tchaikovsky*
Ah, fors' è lui, from "La Traviata" . . . . . *Verdi*
Soprano: LORRAINE IPPOLITO
Dance of the Hours, from "La Gioconda" . . . . *Ponchielli*

*Polovetsian Dances, from "Prince Igor" . . . . . *Borodin*
*Fantasia on "Greensleeves" . . . . . *Vaughan Williams*
*Rhapsody in Blue . . . . . *Gershwin*
Soloist: LEO LITWIN

Selection from "Camelot" . . . . . *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere
*The Typewriter . . . . . *Anderson*
*Look Sharp — Be Sharp . . . . . *Merrick–Bennett*

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Program Notes

By Laning Humphrey

POLONAISE MILITAIRE – CHOPIN–GLAZUNOV

Orchestrated by Rimsky-Korsakov's romantic-spirited pupil from one of the thirteen piano solos in which Chopin converted the stately old Polish dance into a medium for ardent patriotic outpourings.

"ROMEO AND JULIET," OVERTURE-FANTASIA – TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

AH, FORS' È LUI, from "LA TRAVIATA" – VERDI (1813–1901)

Violetta (the operatic version of Camille), woman of many lovers, meditates that perhaps Alfred is the man of her dreams.

BALLET OF THE HOURS, FROM "LA GIOCONDA" – PONCHIELLI (1834–1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

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WEDNESDAY EVENING, MAY 17, *at* 8:30 *o'clock*

Sixteenth Program

National Emblem, March . . . . . *Bagley*

Cuban Overture . . . . . *Gershwin*

Irish Tune from County Derry . . . . . *Grainger*

*Suite from "Gayne" . . . . . *Khachaturian*

Dance of the Rose Maidens — Lullaby — Saber Dance

*Capriccio Italien . . . . . *Tchaikovsky*

REVERE HIGH SCHOOL CHORAL CLUB —

WILLIAM O. GOSS, JR., Director DONNA SILVER, '61, Accompanist

Psalm 150 . . . . . *Lewandowsky*

Czechoslovakian Dance Song

Medley from "The Student Prince" . . . . *Romberg*

Soloist: ROSEMARY CERBONE, '61

*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*

Grand Galop Chromatique . . . . . *Liszt*

Among Those Present: The Engineering Societies of New England and the Mass. Society of Professional Engineers; Revere High School; Boston School of Business Education; Weymouth Music Parents' Association

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POLOVETSIAN DANCES, FROM "PRINCE IGOR" – BORODIN (1833–1887)

They are performed by slaves, male and female, in the great camp of the Tartar Chief, Khan Kontchak, the noble-souled conquerer of Prince Igor. The Khan orders entertainment to make the Prince forget his captivity.

CUBAN OVERTURE – GERSHWIN (1898–1937)

The last of his works for orchestra alone, this overture was completed by Gershwin in 1934, the year before his opera, "Porgy and Bess" was staged.

"GAYNE" – ARAM KHACHATURIAN (1903–)

On performance of the ballet suite by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

ITALIAN CAPRICE – TCHAIKOVSKY (1840–1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

(Continued on page 16)

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THURSDAY EVENING, MAY 18, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Seventeenth Program

The New Colonial March . . . . . *Hall*

*Poet and Peasant, Overture . . . . . *Suppé*

*Liebestraum, No. 3 . . . . . *Liszt*

*España, Rhapsody . . . . . *Chabrier*

*Suite from "Masquerade" . . . . . *Khachaturian*

Waltz — Nocturne (Violin Solo: ALFRED KRIPS) —
Mazurka — Romance — Galop

THE SIMMONS COLLEGE GLEE CLUB — BURTON A. CLEAVES, Director
DAVID A. JOHNSON, Accompanist

The Simmons College Hymn . . . . . *Keller*
With a Voice of Singing . . . . . *Shaw*
Deep River
May Day Carol
Coventry's Choir . . . . . *Branscombe*

*Selection from "Guys and Dolls" . . . . . *Loesser*

I've Never Been in Love Before — Luck Be a Lady — I'll Know —
A Woman in Love — Guys and Dolls — A Bushel and a Peck —
Sit Down, You're Rockin' the Boat

Never on Sunday . . . . . *Hadjidakis*

Songs of Dartmouth . . . . . *Anderson*

Dartmouth's in Town Again — As the Backs Go Tearing By —
Glory to Dartmouth — D-A-R-T-M-O-U-T-H

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A round, medium-dry wine

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Well balanced full — rich — dry

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A moderately dry red wine

28. ***Pastene Chianti***
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A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
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44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

FRIDAY EVENING, MAY 19, *at* 8:30 *o'clock*

Eighteenth Program

Wedding March, from
"A Midsummer Night's Dream" . . . . . *Mendelssohn*

*Suite from "Les Sylphides" . . . . . *Chopin*
Prelude (Op. 28, No. 7) — Mazurka (Op. 33, No. 2) — Mazurka (Op. 67, No. 3) — Valse (Op. 69, No. 1) — Grande Valse Brillante (Op. 18)

Theme from "Exodus" . . . . . *Gold*

*Marche Slave . . . . . *Tchaikovsky*

Concerto for Saxophone and Orchestra, Op. 26 . . . *Creston*
I. Energetic
II. Meditative
III. Rhythmic

Soloist: VINCENT J. ABATO

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE —
JAMES H. REMLEY, Conductor FRANK C. TAYLOR, II, Accompanist

Cantate Domino . . . . . *Hassler*
Serenata . . . . . *Anderson*
The Lamplighters
The Sound of Music . . . . . *Rodgers*

ALMA MATER

Selection from "Camelot" . . . . . *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Theme from "The Apartment" . . . . . *Williams*

Tiger Rag . . . . . *LaRocca*

Among Those Present: Lasell Junior College

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7	Great Western Sparkling Burgundy	6.75	3.75
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9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
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71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
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19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
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80	*Clicquot White Label (Rich)	12.00	6.50
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24	*Gancia Orvieto	2.75	1.75
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33	*Langenbach Berncastler Meister-Krone 1958	3.25	
27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959	4.50	
87	*Anheuser Bernkastler	4.50	2.50
86	*Anheuser Liebfraumilch	4.25	2.50
88	*Cruse Chablis	4.75	2.50

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83	*Cruse Rosé	3.50	1.75
73	*Nectarosé	3.00	1.75
35	*Tavel Chateau d'Aqueria 1958	3.25	2.00
37	S. S. Pierce Grenache Rosé	2.50	

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		Bot.	½ Bot.
26	Pastene Burgundy	2.50	1.50
39	*De Luze Club Claret	3.00	1.75
28	Pastene Chianti	2.50	
41	*Beaune Burgundy, Latour	4.50	2.50
30	Pastene Red Pinot	2.50	1.50
43	*M. & R. Chianti, Red Cap	3.25	2.00
32	Pastene Zinfandel	2.50	
34	*Brolio Chianti	3.50	2.00
36	*Bolla Valpolicella	3.75	2.25
38	*Sichel St. Julien 1957	4.75	
84	*Cruse Pontet Canet	6.75	3.50
81	*Cruse Chateau d'Issan	6.75	3.50
85	*Cruse Beaujolais	4.00	2.25

S. S. PIERCE GOLD COAST WINES

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47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

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42	Pastene Anniversary Cocktail Sherry	2.50	
44	Pastene Anniversary Tawny Port	2.50	
46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry	2.50	1.25
50	Pastene Port	2.50	1.25
52	Pastene Muscatel	2.50	1.25
54	Pastene Flame Tokay	2.50	1.25
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	4.50	.75
59	*Duff Gordon Generoso (Sweet)	4.00	.70
61	*Cossart Gordon Southside Madeira	4.00	.70
63	*Cockburn Ruddy Port	3.50	.70
89	*Pikina	4.50	
90	*Pikina (8.11 oz.)	1.75	

WINE PUNCH

	Glass	*Pitcher*
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BEER AND ALE LISTED ON PAGE 17

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Lemonade served in pitchers	1.50
Soda Lemonade in pitchers	1.75

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Cott Ginger Ale—7 oz.	.15
Cott Club Soda—7 oz.	.10
Simpson Spring Ginger Ale—8 oz.	.15
Simpson Spring Club Soda—8 oz.	.10
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Mixed Nuts (without Peanuts)—4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—6½ oz.	.69
Mixed Nuts (without Peanuts)—6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

MY FAIR LADY – FREDERICK LOEWE

This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but to the dismay of Eliza, he considers her as still beneath his own social status.

OVERTURE TO "POET AND PEASANT" – SUPPÉ (1820–1895).

Underscoring the perennial popularity of the overture to the forgotten operetta, "Poet and Peasant," is the fact that it is available in arrangements for fifty-nine different combinations of instruments.

LIEBESTRAUM, No. 3 – LISZT–HERBERT

Three songs by Liszt, titled "Dreams of Love," were rewritten by him as piano solos. This excellent orchestration by Victor Herbert is a reminder that the Irish-born master of American musical comedy started as a serious composer. A composition pupil of Seifritz in Stuttgart, he first wrote in classical forms.

(Continued on page 22)

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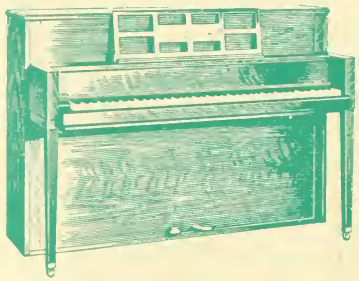

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SATURDAY EVENING, MAY 20, *at* 8:30 *o'clock*

Nineteenth Program

*Wedding March, from "Le Coq d'Or" . . . *Rimsky-Korsakoff*

*Overture to "Oberon" . . . . . *Weber*

Horn Concerto No. 2, in E flat major, K. 417 . . . . *Mozart*

II. Andante
III. Rondo

Soloist: PHILIP FARKAS

*Irish Suite . . . . . *Anderson*

Irish Washerwoman — Minstrel Boy — Rakes of Mallow

Concerto for Saxophone and Orchestra, Op. 26 . . . *Creston*

I. Energetic
II. Meditative
III. Rhythmic

Soloist: VINCENT J. ABATO

*España, Rhapsody . . . . . *Chabrier*

*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*

*Look Sharp — Be Sharp . . . . . *Merrick-Bennett*

Among Those Present: Guild of the Infant Saviour; New England Music Clinic

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GUYS AND DOLLS – LOESSER (b. New York, 1910).

A collection of short stories by Damon Runyon, under the same title as above, supplied composer Frank Loesser with the basic material for the story of his musical. Runyon's characters may be associated with New York's underworld, but they are full of color. Their ways, if not exactly straight, exert a fascination similar to that generated by the rogues in "The Threepenny Opera." The attractive lyrics were written by the composer.

INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM" – MENDELSSOHN (1809–1847)

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history. This was by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

The wedding march heralds the nuptials of Duke Theseus and Hippolyta, as well as of the two younger couples—Demetrius and Helena, Lysander and Hermia.

SUITE FROM "LES SYLPHIDES" – CHOPIN (1810–1849)

Michel Fokine devised the beautiful moonlit ballet to be partnered with Chopin's music as orchestrated by Glazunov, in his "Chopiniana" Suite, with an additional Chopin waltz orchestrated by Glazunov at Fokine's request.

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SUNDAY AFTERNOON, MAY 21, *at* 3:00 *o'clock*

Twentieth Program

Entrance of the Guests into the Wartburg, from "Tannhäuser" . . . . . *Wagner*

*Overture to "The Merry Wives of Windsor" . . . . *Nicolai*

*Battle Hymn of the Republic . . . . . *Steffe–Gold*

*Finlandia, Tone Poem . . . . . *Sibelius*

Concerto for Saxophone and Orchestra, Op. 26 . . . *Creston*

I. Energetic
II. Meditative
III. Rhythmic

Soloist: VINCENT J. ABATO

*1812, Ouverture Solennelle . . . . . *Tchaikovsky*

Selection from "Oklahoma" . . . . . *Rodgers*

The Farmer and the Cowman — Oklahoma — People Will Say We're in Love — Out of My Dreams — Oh, What a Beautiful Morning — Pore Jud Is Daid — The Surrey with the Fringe on Top — Many a New Day — Kansas City — Farmer Dance — I Cain't Say No

*Kid Stuff . . . . . *arr. Hayman*

*Colonel Bogey, March . . . . . *Alford*

Among Those Present: Order of the Eastern Star; Fisher Junior College

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CONCERTO FOR SAXOPHONE AND ORCHESTRA – CRESTON (b. New York, 1906)

Paul Creston has added to his symphonic works three compositions for the saxophone: a Suite and a Sonata, besides this Concerto.

VINCENT J. ABATO

A notable performer on the clarinet and bass clarinet, as well as the saxophone, he has appeared with Stokowski, Rodzinski, Steinberg.

WEDDING MARCH FROM "LE COQ D'OR" – RIMSKY-KORSAKOFF (1844–1908).

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

HORN CONCERTO No. 2, IN E-FLAT MAJOR – MOZART (1756–1791)

Mozart's concertos for horn, among the few to exist, were written for a remarkable player of the old valveless horn.

PHILIP FARKAS

He has served as principal horn for the symphony orchestras of Cleveland, Boston, and Chicago, and now teaches.

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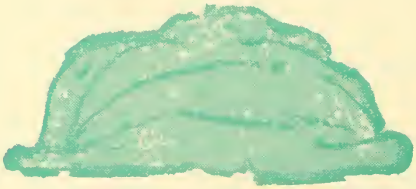

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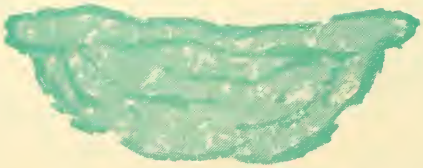

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HARRY ELLIS DICKSON Conducting

Twenty-first Program

*Knightsbridge March . . . . . *Coates*

*Overture to "Orpheus in Hades" . . . . . *Offenbach*

Panis Angelicus . . . . . *Franck*

Violoncello: MARTIN HOHERMAN

*Capriccio Italien . . . . . *Tchaikovsky*

*Irish Suite . . . . . *Anderson*

Irish Washerwoman — Minstrel Boy — Last Rose of Summer (Solo Violin: ALFRED KRIPS) — Rakes of Mallow

ALBERTUS MAGNUS COLLEGE CHORUS — RONALD KONETCHY, Director
JILL-ANN DOYLE, Accompanist

Alma Mater . . . . . *arr. Konetchy*
Song for May . . . . . *Schubert*
Hymn to the Virgin . . . . . *Verdi*
Whither, Gentle Soul? . . . . . *Debussy*
This Little Babe . . . . . *Britten*

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*

*Strike Up the Band . . . . . *Gershwin–Green*

Among Those Present: Catholic College Alumnæ Association: Albertus Magnus, Chestnut Hill, Georgetown Visitation, Manhattanville, Marymount, Mount Saint Mary's, Mount Saint Vincent's, New Rochelle, Rosemont, Saint Elizabeth's, Trinity; Framingham Teachers' College

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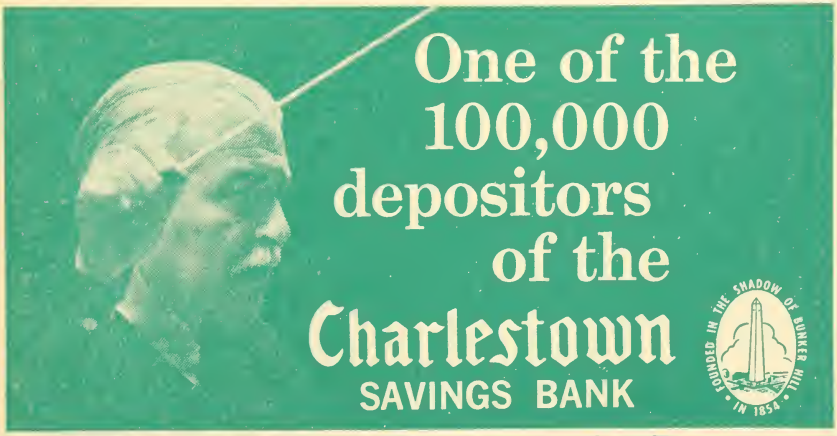

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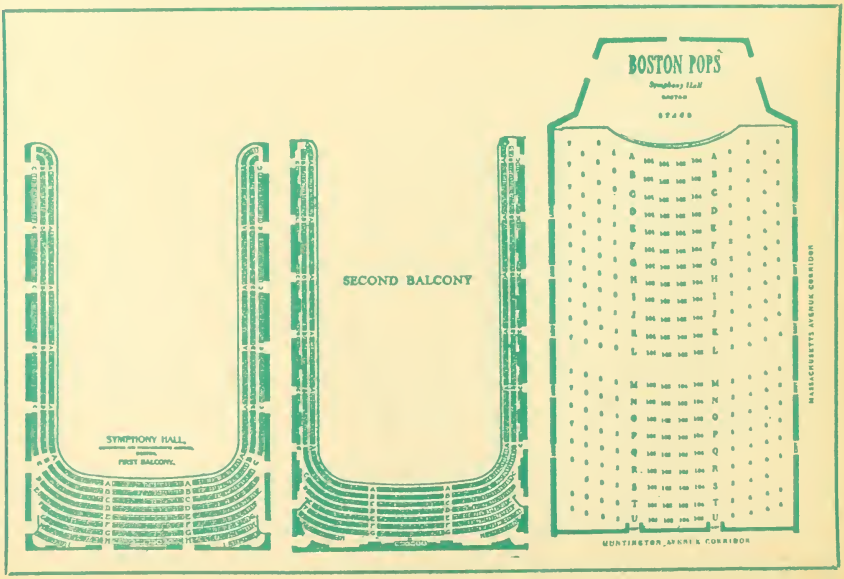

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These firms have joined the Orchestra in the public service it renders to the community, so helping to preserve one of Boston's chief cultural assets.

Henry B Cabot

FUN WITH MUSIC
ARTHUR FIEDLER
AND THE
BOSTON POPS

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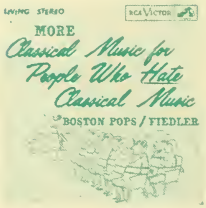
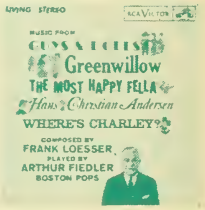
A fresh selection of airy delights as open and friendly as a picture window. Anderson's "Syncopated Clock," Humperdinck's "Hansel and Gretel" overture, the "Scherzo" from Mendelssohn's "A Midsummer Night's Dream," readily remembered Tchaikovsky and Bach...marching zestfully off to Sousa!



Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

Dormant emotions arise! Thrill to the fire and thunder of slashing hoofbeats with the "Ride of the Valkyries," to the heat and passion of "Ritual Fire Dance," and to the romance and splendor of "Song of India." All are delightfully portrayed by an inspired Maestro leading the Boston Pops.

If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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...with the famous Boston Pops Orchestra magnificently performing in Fledermaus, Gypsy Baron, Curtain Going Up, Gaite Parisienne, Picnic, Grand Canyon Suite, Peer Gynt, and Slaughter On 10th Avenue. All selections available in both stereo and monaural at Lechmere's unchallenged prices.

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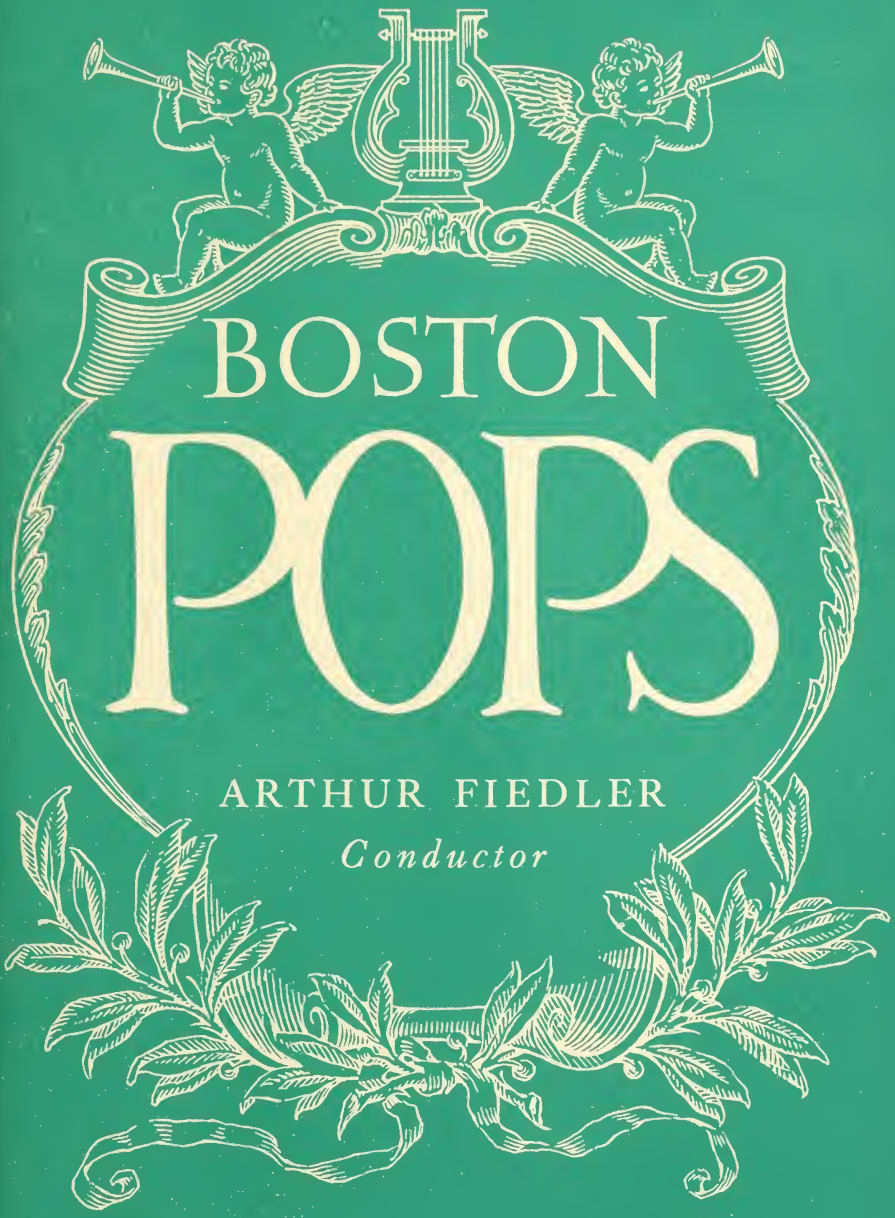

BOSTON POPS

ARTHUR FIEDLER

Conductor

SEVENTY-SIXTH SEASON

1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARP

Olivia Luetcke

PIANO

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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Series

1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

TUESDAY EVENING, MAY 23, *at* 8:30 *o'clock*

Twenty-second Program

Polonaise Militaire . . . . . *Chopin–Glazunov*
Suite from "The Love for Three Oranges" . . . . *Prokofiev*
The Fools — Infernal Scene — March — Scherzo —
The Prince and the Princess — The Flight
*Minuet . . . . . *Bolzoni*
Gypsy Dance, from "Carmen" . . . . . *Bizet*

Violin Concerto in E minor, Op. 64 . . . . . *Mendelssohn*
I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace
Soloist: ALFRED KRIPS

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WILLIAM A. SEYMOUR, Director
RUTHAN WILNER, '61, CHRISTINE CARR, '63, Accompanists
Miserere Mei . . . . . *Lotti*
All Breathing Life . . . . . *Bach*
Black Is the Color of My True Love's Hair . . *arr. Churchill*
Elijah Rock . . . . . *Hairston*
Climb Every Mountain . . . . . *Rodgers*

Selection from "Oklahoma" . . . . . *Rodgers*
The Farmer and the Cowman — Oklahoma — People Will Say
We're in Love — Out of My Dreams — Oh, What a Beautiful
Morning — Pore Jud Is Daid — The Surrey with the Fringe
on Top — Many a New Day — Kansas City — Farmer Dance —
I Cain't Say No
*Smoke Gets in Your Eyes . . . . . *Kern–Bodge*
Russian Sailors' Dance, from "The Red Poppy" . . . *Glière*

Among Those Present: Brookline Teachers Club;
Raytheon Manufacturing Company, Wayland Laboratory

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Program Notes

By Laning Humphrey

THE LOVE FOR THREE ORANGES—PROKOFIEV (1891–1953)

The fantastic qualities of this opera are matched by its history. Not only the music, but the words, were written by the composer. He drew his plot from a satirical fairy tale by the eighteenth century Italian author, Gozzi. Translated into French, the work was given its world première in Chicago by the Chicago Opera Company, December 30, 1921. Prokofiev conducted.

The Plot of the Opera: No ordinary fruits are these oranges. Huge in size, the result of enchantment, each contains a princess, held captive by the same spell, imposed by the Sorceress. They are hidden in a desert, where they are to be sought by the hero, a Prince, as the result of incurring the Sorceress' enmity. (The Prince, suffering from melancholia, had laughed for the first time when the Sorceress accidentally turned a somersault.) After many adventures, the Prince finds the three oranges. Two of the enclosed maidens perish by the rash act of an attendant of the Prince. But the third is rescued by the Prince with timely assistance. Love at first sight results, and Prince and Princess make their escape from the evil power of the Sorceress.

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and the BOSTON "POPS" ORCHESTRA

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WEDNESDAY EVENING, MAY 24, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-third Program

National Emblem, March . . . . . *Bagley*
*Overture to "Die Fledermaus" . . . . . *Strauss*
*Liebestraum, No. 3 . . . . . *Liszt*
*On the Trail, from "Grand Canyon" Suite . . . . . *Grofé*

Piano Concerto No. 2, in D minor, Op. 40 . . . *Mendelssohn*
I. Allegro appassionato
II. Adagio
III. Finale: Presto

Soloist: ALLEN BARKER

WHEELOCK COLLEGE GLEE CLUB — LEO COLLINS, Director
MARILYN HENKEL, Accompanist

Sparkling Water
Sign Tonight . . . . . *Sherwin*
Deep River . . . . . *arr. Collins*
A Girl's Garden . . . . . *Thompson*

ALMA MATER

*Selection from "West Side Story" . . . . . *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca
*Love Is a Many-Splendored Thing . . . . . *Fain*
*The Stars and Stripes Forever . . . . . *Sousa*

Among Those Present: Mount Auburn Nurses Alumnæ Association; Wheelock College; Associates Club, Eastern Gas and Fuel Company

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

BALLET, "THE RED POPPY" – GLIÈRE (b. Kiev, 1875).

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai-Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

VIOLIN CONCERTO – MENDELSSOHN (1809–1847).

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

Here are qualities eminently characteristic of Mendelssohn – melodiousness, fastidious construction, utmost clarity of scoring.

There is good reason for the feeling for the violin's capacities which Mendelssohn shows in his concerto. Although, as a performing musician, he was generally known as a pianist and organist, he was also something of a violinist.

(Continued on page 16)

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THURSDAY EVENING, MAY 25, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-fourth Program

French Military March, from "Algerian Suite" . . *Saint-Saëns*

*Overture to "Der Freischütz" . . . . . *Weber*

*Meditation, from "Thaïs" . . . . . *Massenet*

Solo Violin: ALFRED KRIPS

Voices of Spring, Waltzes . . . . . *Strauss*

Piano Concerto in G major . . . . . *Ravel*

I. Allegramente
II. Adagio assai
III. Presto

Soloist: RONALD HODGES

*Bolero . . . . . *Ravel*

---

*Dancing Through the Years . . . . . *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n'-Roll

*Jalousie, Gypsy Tango . . . . . *Gade*

*Colonel Bogey, March . . . . . *Alford*

Mr. HODGES plays the Steinway Piano

Among Those Present: Massachusetts Association of Medical Technologists; Mount Holyoke Club of Boston, Aquilo Club of Boston

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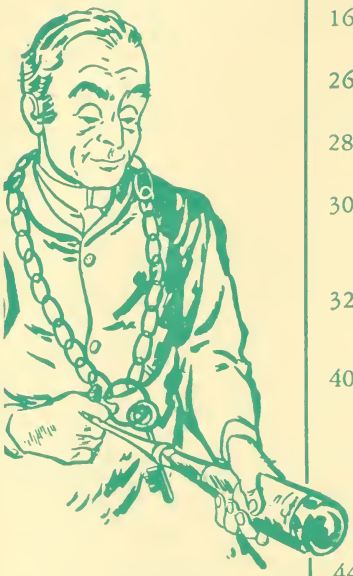

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties

32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

FRIDAY EVENING, MAY 26, *at* 8:30 *o'clock*

Twenty-fifth Program

Zacatecas, March . . . . . *Codina*

Johannesburg Festival Overture . . . . . *Walton*

Theme from "Exodus" . . . . . *Gold*

*Emperor, Waltzes . . . . . *Strauss*

Rhapsody on a Theme of Paganini,
for Piano and Orchestra . . . . . *Rachmaninoff*
Soloist: MARILYN NEELEY

*Polovetsian Dances, from "Prince Igor" . . . . . *Borodin*

"and now a word from our sponsor"† . . . . . *arr. Hayman*

Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*

*Star and Stripes Forever . . . . . *Sousa*

Miss NEELEY plays the Steinway Piano

† See Page 28

Among Those Present: Beaver Country Day School; Roxbury Latin School; First Baptist Church of Malden; Hunter College Alumnæ; Plus 40 Club, First Congregational Church of Melrose; Cranston, R. I., High School

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7	Great Western Sparkling Burgundy	6.75	3.75
8	*Gancia Lacrima Christi	7.75	
9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
17	Champagne Cocktail for Two	2.00	

WHITE WINES

10	Pastene Riesling	2.50	
21	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
23	*De Luze, Sauternes 1957	3.75	2.25
14	Pastene Chablis	2.50	1.50
16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1959	4.50	2.50
20	*Sichel Zeltingen Riesling 1959	4.75	2.75
22	*Gancia Castello di Canelli	2.75	
25	*Latour Pouilly Fuisse 1959	4.00	2.25
24	*Gancia Orvieto	2.75	1.75
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88	*Cruse Chablis	4.75	2.50

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73	*Nectarosé	3.00	1.75
35	*Tavel Chateau d'Aqueria 1958	3.25	2.00
37	S. S. Pierce Grenache Rosé	2.50	

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		Bottle	Glass
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59	*Duff Gordon Generoso (Sweet)	4.00	.70
61	*Cossart Gordon Southside Madeira	4.00	.70
63	*Cockburn Ruddy Port	3.50	.70
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90	*Pikina (8.11 oz.)	1.75	

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BEER AND ALE LISTED ON PAGE 17

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Extra Fine Cashews—6¾ oz.	.79
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Mixed Nuts (without Peanuts)—6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

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ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

PIANO CONCERTO No. 2, IN D MINOR — MENDELSSOHN (1809–1847)

Much less played than the G minor Concerto, this one also is noted for the absence of bombast and presence of sheer musical appeal, which offer a charming contrast to Liszt's love of display in his two concertos.

ALLEN BARKER

Opening his career at ten, he eventually studied piano at the Yale School of Music, and theory under Paul Hindemith. After wartime Naval service, he resumed piano study, at the New England Conservatory, from which he was graduated.

He has been soloist at the Pops in Liszt's "Hungarian Fantasy," Rimsky-Korsakov's little-known Piano Concerto (which he introduced to the Pops), and Beethoven's Third Concerto. He has made four tours in Europe, returns there next year.

(Continued on page 22)

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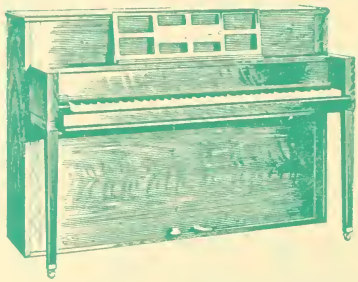

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*Emperor, Waltzes . . . . . *Strauss*

Rhapsody on a Theme of Paganini,
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Soloist: MARILYN NEELEY

*Polovetsian Dances, from "Prince Igor" . . . . . *Borodin*

Selection from "Oklahoma" . . . . . *Rodgers*

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*Strike Up the Band . . . . . *Gershwin–Green*

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RONALD HODGES

Now on the music faculty of Mt. Holyoke College, he has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first of the kind given there.

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*Marche Militaire . . . . . *Schubert*

*Prelude to "Hänsel and Gretel" . . . . . *Humperdinck*

Country Gardens . . . . . *Grainger*

*Bolero . . . . . *Ravel*

*Suite from "The Nutcracker" . . . . . *Tchaikovsky*

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Summertime . . . . . *Gershwin*

Oh Lawd, I'm on My Way . . . . . *Gershwin*

SPRING FARIBANKS, '61, Soprano; MARY LUFDERS, '62, Alto

*Selection from "South Pacific" . . . . . *Rodgers*

I'm Gonna Wash That Man Right outa My Hair — Bali H'ai — Happy Talk — Some Enchanted Evening — A Wonderful Guy

*Trumpeter's Lullaby . . . . . *Anderson*

Solo Trumpet: ARMANDO GHITALLA

*Kid Stuff . . . . . *arr. Hayman*

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MARILYN NEELEY

In late January and all of February this year, she made a concert tour of Mexico under the sponsorship of the U. S. State Department. Previously she has appeared with the symphony orchestras of Denver, Pasadena, and Glendale. Last Summer she received an honor which brought the following comment from the Chicago *American:* "The 1960 Michaels Memorial Award was bestowed last evening on Marilyn Neeley, an abundantly gifted and remarkably accomplished young pianist from Glendale, California."

SERGEI RACHMANINOFF (1873–1943)

In his seventy years, Sergei Rachmaninoff lived from the era of Tchaikovsky — whom he knew personally — to the age of harmonic and rhythmic experimentation represented by his fellow-Russians, Stravinsky, Prokofiev, and Shostakovitch. But he remained almost a throwback to Tchaikovsky, with a moderate adoption of new devices. His piano works reflect his position as one of the world's greatest pianists.

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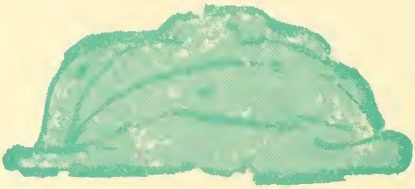

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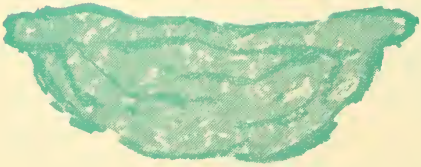

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Twenty-eighth Program

*Rakóczy March . . . . . *Berlioz*

*Overture to "Mignon" . . . . . *Thomas*

*Clair de Lune . . . . . *Debussy*

*Suite from "Gaïté Parisienne" . . . . . *Offenbach*

Overture — Allegro-brillante — Polka — Galop — Valse — March — Can-Can — Finale

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Rhapsody on a Theme of Paganini, for Piano and Orchestra . . . . . *Rachmaninoff*

Soloist: MARILYN NEELEY

*Polovetsian Dances, from "Prince Igor" . . . . . *Borodin*

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Mack the Knife, from "The Threepenny Opera" . . . *Weill*

*Strike Up the Band . . . . . *Gershwin–Green*

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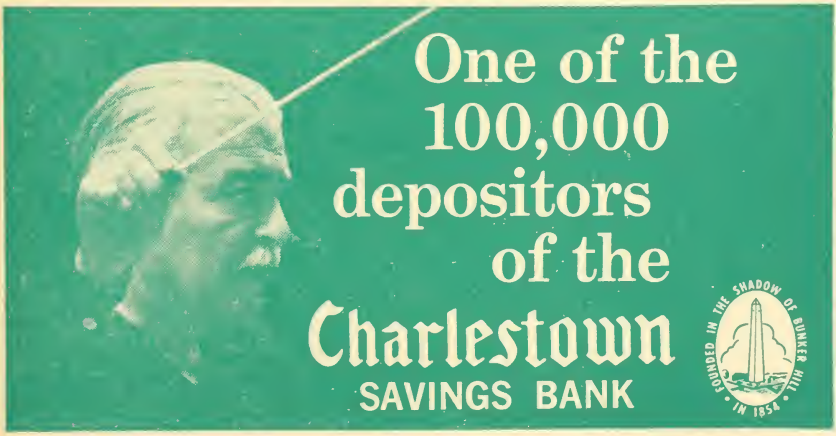

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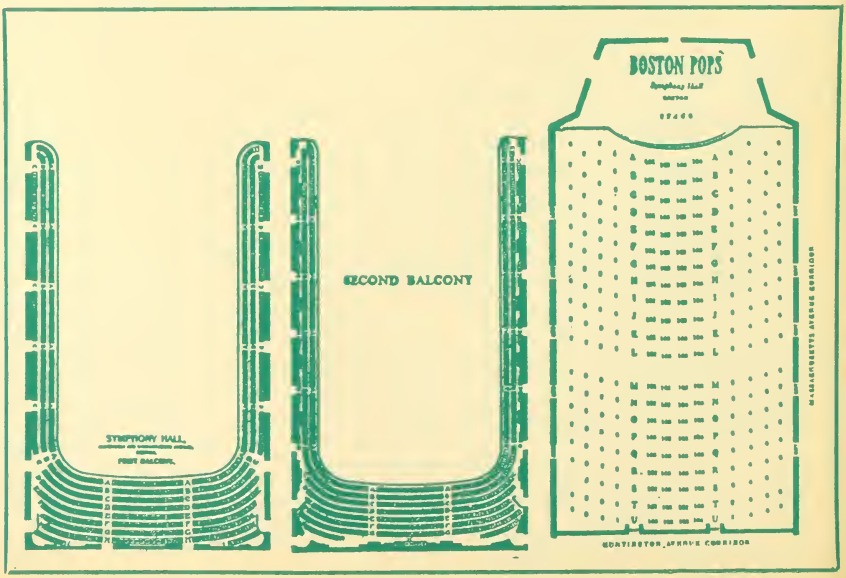

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Henry B Cabot

FUN WITH MUSIC
ARTHUR FIEDLER AND THE BOSTON POPS

...from RCA Victor.
6 Brand New Albums
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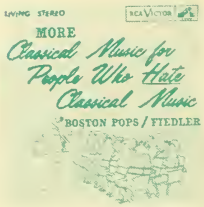
and Monaural Hi-Fi

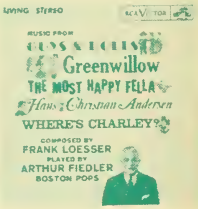
A fresh selection of airy delights as open and friendly as a picture window. Anderson's "Syncopated Clock," Humperdinck's "Hansel and Gretel" overture, the "Scherzo" from Mendelssohn's "A Midsummer Night's Dream," readily remembered Tchaikovsky and Bach...marching zestfully off to Sousa!



Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

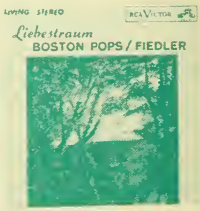
When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

Dormant emotions arise! Thrill to the fire and thunder of slashing hoofbeats with the "Ride of the Valkyries," to the heat and passion of "Ritual Fire Dance," and to the romance and splendor of "Song of India." All are delightfully portrayed by an inspired Maestro leading the Boston Pops.

If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.



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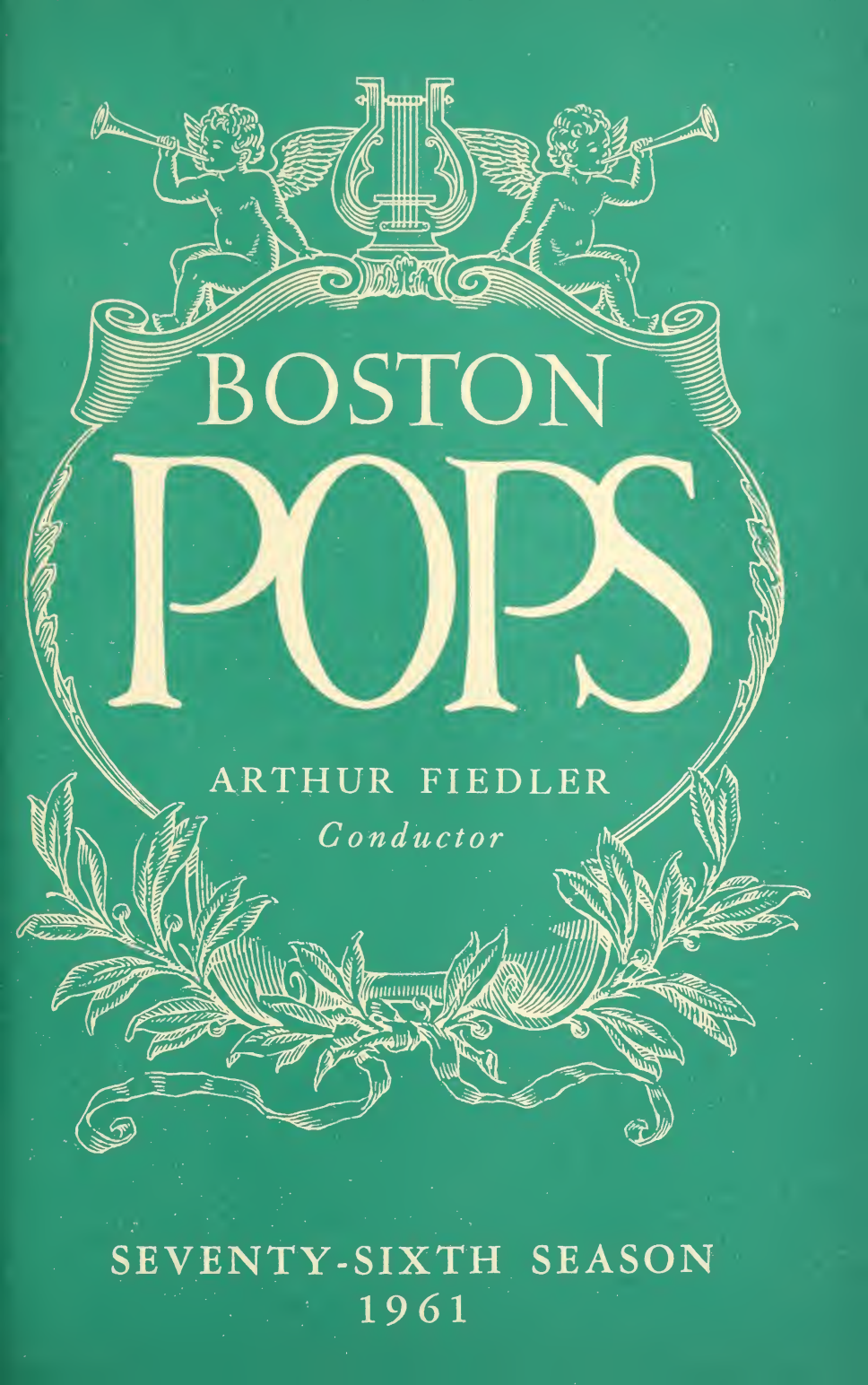
BOSTON
POPS
ARTHUR FIEDLER
Conductor
SEVENTY-SIXTH SEASON
1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
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Series

1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

TUESDAY EVENING, MAY 30, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-ninth Program

*Stars and Stripes Forever . . . . . *Sousa*

Overture to "The Barber of Seville" . . . . . *Rossini*

*Ave Maria . . . . . *Bach–Gounod*

Solo Violin: ALFRED KRIPS

*Polovetsian Dances, from "Prince Igor" . . . . . *Borodin*

Piano Concerto No. 2, in C minor, Op. 18 . . *Rachmaninoff*

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: EDWARD HAUSMAN

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

*Syncopated Clock . . . . . *Anderson*

*American Patrol . . . . . *Meacham*

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Program Notes

By Laning Humphrey

The Good Old Songs Again

A Boston Pops event which has become something unique in Pops history is the Old Timers' Night, originated by conductor Arthur Fiedler, who will lead it into its thirtieth year next Sunday evening. Season after season it has attracted an audience quite different from all other Pops gatherings. These patrons come with the urge to sing old-time songs of easy range, good tunes, bouncy rhythms, and homely sentiment. Moreover, they have the alluring advantage of being accompanied by the 95-piece Pops Orchestra.

It was on May 10, 1932 that Mr. Fiedler introduced the idea under the title of "Gay Nineties Night." When its resounding success brought demands for an annual repetition, the designation was changed to "Old Timers' Night," to allow extending the repertory from the original era. In the course of events, there are now at least four categories of Old Timers and their favorite songs – those associated with the Nineties, the early Nineteen Hundreds, World War I and World War II. *(Continued on page 16)*

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and the BOSTON "POPS" ORCHESTRA

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WEDNESDAY EVENING, MAY 31, *at* 8:30 *o'clock*

Thirtieth Program

Men of Ohio, March . . . . . *Fillmore*

Overture to "Euryanthe" . . . . . *Weber*

Dance of the Locomotives . . . . . *Read*

*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*

Scarlattiana, Divertimento for Piano and Orchestra . . *Casella*
Sinfonia — Minuetto — Finale
Soloist: ORAZIO FRUGONI

Young Person's Guide to the Orchestra . . . . . *Britten*

"and now a word from our sponsor"† . . . . *arr. Hayman*

Theme from "The Apartment" . . . . . *Williams*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennet*

† See Page 28

Among Those Present: Parker Hill Medical Center; Railroad Community Committee of Greater Boston; Wyndham School

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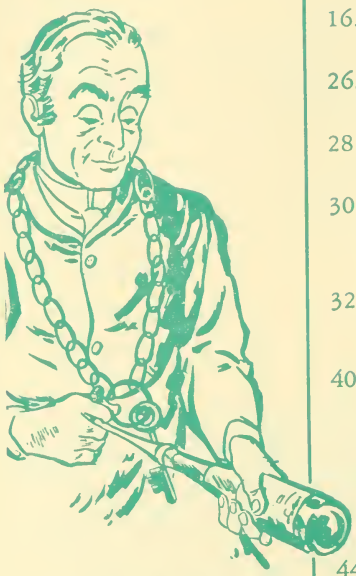

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties

32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

THURSDAY EVENING, JUNE 1, *at* 8:30 *o'clock*

Celebrating the Centennial of the Unification of Italy

Under the Honorary Sponsorship of the Italian Consul General in Boston, Dr. Alfredo Trinchieri, under the auspices of the Guild of the Italian Home for Children, and for the benefit of the Home.

Thirty-first Program

Toccata . . . . . *Frescobaldi*

Ouverture dall' opera "I Vespri Siciliani" . . . . . *Verdi*

*Minuetto . . . . . *Bolzoni*

Scarlattiana, Divertimento per Pianoforte e Orchestra . *Casella*

Sinfonia — Minuetto — Finale

Soloist: ORAZIO FRUGONI

Due Arie per Soprano e Orchestra

Un bel dì vedremo, dall' opera "Madama Butterfly" . *Puccini*

Vissi d'arte, dall' opera "Tosca" . . . . . *Puccini*

Soloist: ROSALIA MARESCA

Pini di Roma . . . . . *Respighi*

I. I Pini di Villa Borghese
II. I Pini presso una catacomba
III. I Pini del Gianicolo
IV. I Pini della Via Appia

Danza delle Ore, dall' opera "La Gioconda" . . . *Ponchielli*

Il Bacio . . . . . *Arditi*

*Stars and Stripes Forever . . . . . *Sousa*

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Boston

Vassar College, celebrating its hundredth birthday this year, greets the Pops audience; and the Vassar Club of Boston extends hearty thanks to all who have supported this concert to help in providing scholarships for young women from this region. In its first hundred years, Vassar has come a long way: today it has 1,471 students from 46 states and 26 foreign countries, approximately half entering from public schools. One out of every five students receives a scholarship, and some financial aid is provided for more than one out of every three.

Vassar's President, Sarah Gibson Blanding, says: "We look back with pride on the past, but we are celebrating our Centennial with a commitment for the future — to continue pioneering the best possible education for young women in a rapidly changing society."

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FRIDAY EVENING, JUNE 2, *at* 8:30 *o'clock*

Thirty-second Program

*High School Cadets, March . . . . . *Sousa*

Young Person's Guide to the Orchestra . . . . . *Britten*

Excerpts from "La Bohème" . . . . . *Puccini*

Intermezzo, from Cello Concerto . . . . . *Lalo*

Soloist: STEPHEN CUSTER

Piano Concerto in A minor, Op. 54 . . . . . *Schumann*

I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: MAYA HOFFMAN

*Selection from "West Side Story" . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — A-mer-i-ca

Theme from "Exodus" . . . . . *Gold*

*Hungarian Dance, No. 5 . . . . . *Brahms*

Among Those Present: Appalachian Mountain Club; Newton High School and Newton South High School; Peers Club, Polaroid Corporation; Vassar Club of Boston

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2	Pastene Champagne	6.25	3.25
3	S. S. Pierce California Burgundy	6.75	3.75
4	Pastene Sparkling Burgundy	5.75	3.00
5	Great Western Extra Dry	6.75	3.75
6	*Gancia Asti Spumante	7.25	
7	Great Western Sparkling Burgundy	6.75	3.75
8	*Gancia Lacrima Christi	7.75	
9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
17	Champagne Cocktail for Two	2.00	

WHITE WINES

10	Pastene Riesling	2.50	
21	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
23	*De Luze, Sauternes 1957	3.75	2.25
14	Pastene Chablis	2.50	1.50
16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1959	4.50	2.50
20	*Sichel Zeltingen Riesling 1959	4.75	2.75
22	*Gancia Castello di Canelli	2.75	
25	*Latour Pouilly Fuisse 1959	4.00	2.25
24	*Gancia Orvieto	2.75	1.75
31	*Langenbach Liebfraumilch Guilden-Krone 1959	4.00	2.25
33	*Langenbach Berncastler Meister-Krone 1958	3.25	
27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959	4.50	
87	*Anheuser Bernkastler	4.50	2.50
86	*Anheuser Liebfraumilch	4.25	2.50
88	*Cruse Chablis	4.75	2.50

ROSÉ WINES

83	*Cruse Rosé	3.50	1.75
73	*Nectarosé	3.00	1.75
35	*Tavel Chateau d'Aqueria 1958	3.25	2.00
37	S. S. Pierce Grenache Rosé	2.50	

RED WINES

		Bot.	½ Bot.
26	Pastene Burgundy	2.50	1.50
39	*De Luze Club Claret	3.00	1.75
28	Pastene Chianti	2.50	
41	*Beaune Burgundy, Latour	4.50	2.50
30	Pastene Red Pinot	2.50	1.50
43	*M. & R. Chianti, Red Cap	3.25	2.00
32	Pastene Zinfandel	2.50	
34	*Brolio Chianti	3.50	2.00
36	*Bolla Valpolicella	3.75	2.25
38	*Sichel St. Julien 1957	4.75	
84	*Cruse Pontet Canet	6.75	3.50
81	*Cruse Chateau d'Issan	6.75	3.50
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51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

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40	Pastene Anniversary Cream Sherry	2.50	
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44	Pastene Anniversary Tawny Port	2.50	
46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry	2.50	1.25
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BEER AND ALE LISTED ON PAGE 17

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Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
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Mixed Nuts (with Peanuts)—6½ oz.	.69
Mixed Nuts (without Peanuts)—6¾ oz.	.89

COFFEE AND TEA

Hot Coffee, Individual Pots	.30
Hot Tea, Individual Pots	.25
Iced Coffee or Tea	.25

Wine List on Page 13

Beer and Ale on Page 17

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OVERTURE TO "THE BARBER OF SEVILLE" – ROSSINI

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" – his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift – the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

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More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

(Continued on page 22)

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SATURDAY EVENING, JUNE 3, *at* 8:30 *o'clock*

Thirty-third Program

*Rakóczy March . . . . . *Berlioz*

Academic Festival Overture . . . . . *Brahms*

Air on the G-String . . . . . *Bach–Wilhelmj*
Solo Violin: ALFRED KRIPS

*Suite from "Peer Gynt" . . . . . *Grieg*
Morning Mood — Anitra's Dance — In the Hall of the Mountain King

---

*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*

Burlesque, for Piano and Orchestra . . . . . *R. Strauss*
Soloist: EVELYNE CROCHET

---

*Selection from "West Side Story" . . . . . *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Easy Go . . . . . *Wernick*

Wedding Dance . . . . . *Press*

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PACIFIC 2-3-1 – ARTHUR HONEGGER (1892–1955).

An American locomotive inspired this tone-poem composed in 1923 by a member of the group of French modernists known as "The Six." The numerals in the title represent French railroad jargon for the model of the powerful engine – its array of wheels as seen from one side, from front to rear: two forward, then three, then one.

These are Honegger's own comments on "Pacific 2 - 3 - 1":

"I have always had a passionate liking for locomotives. For me they are living things, and I love them as others love women or horses."

SCARLATTIANA – ALFREDO CASELLA (1883–1947)

The soloist, Orazio Frugoni, distinguished as concert pianist here and abroad, and as faculty member of the Eastman School of Music, now revives a work which the composer-pianist Casella introduced at the Pops in 1928. He was Mr. Fiedler's predecessor, and he played the solo and conducted the orchestra in this genial divertimento based on piano themes by Domenico Scarlatti.

SECOND CONCERTO – RACHMANINOFF (1873–1943).

Sharing with No. 3 the highest critical esteem among its creator's four piano concertos, this work marked a triumph over self. Rach-

(Continued on page 24)

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SUNDAY AFTERNOON, JUNE 4, *at* 3:00 *o'clock*

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Thirty-fourth Program

*Wedding March, from "Le Coq d'Or" . . . *Rimsky-Korsakoff*

Overture to "La Gazza Ladra" . . . . . *Rossini*

*Clair de Lune . . . . . *Debussy*

Invitation to the Dance . . . . . *Weber*

Romance in F, for Violin and Orchestra . . . . *Beethoven*

Zigeunerweisen, for Violin and Orchestra . . . . . *Sarasate*

Soloist: JULIUS SCHULMAN

*Romanian Rhapsody . . . . . *Enesco*

---

*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*The Glowworm Turns . . . . . *Lincke–Bodge*

*76 Trombones, from "The Music Man" . . . . . *Willson*

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maninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor, Nicolai Dahl, a pioneer psychiatrist, convinced him otherwise. With renewed belief of the composer in himself, he produced this masterpiece – dedicated to the doctor.

THE PINES OF ROME – RESPIGHI (1879–1936).

In this cycle of tone poems, the composer evokes scenes and sentiments associated always with locales graced by stately pine trees. Thus:

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A native of France, Miss Crochet was a prize winner at the Paris Conservatory, and the Geneva International Contest, and received a diploma of honor in the Tchaikovsky Competition in Moscow in 1958. Her teachers have been Yvonne Lefebure in Paris, Edwin Fischer in Switzerland, and Rudolf Serkin in America.

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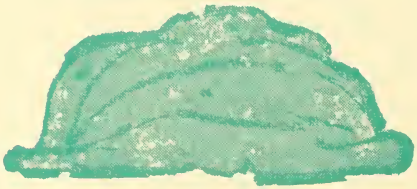

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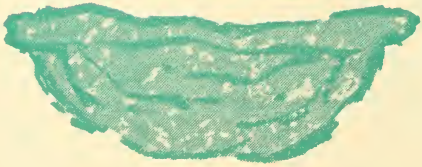

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The Lost Chord . . . . . *Sullivan*

Solo Trumpet: ARMANDO GHITALIA

*Overture to "Light Cavalry" . . . . . *Suppè*

Piano Concerto No. 1, in E-flat . . . . . *Liszt*

Soloist: EARL WILD

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Pack Up Your Troubles — Smiles — Till We Meet Again — In the Shade of the Old Apple Tree — My Wild Irish Rose — Take Me Out to the Ball Game — Sweet Adeline — Put on Your Old Gray Bonnet — There Is a Tavern in the Town — Maine Stein Song — Let Me Call You Sweetheart

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*Chicken Reel . . . . . *Anderson*

*Old Timers' Night at the Pops . . . . . *arr. Lake*

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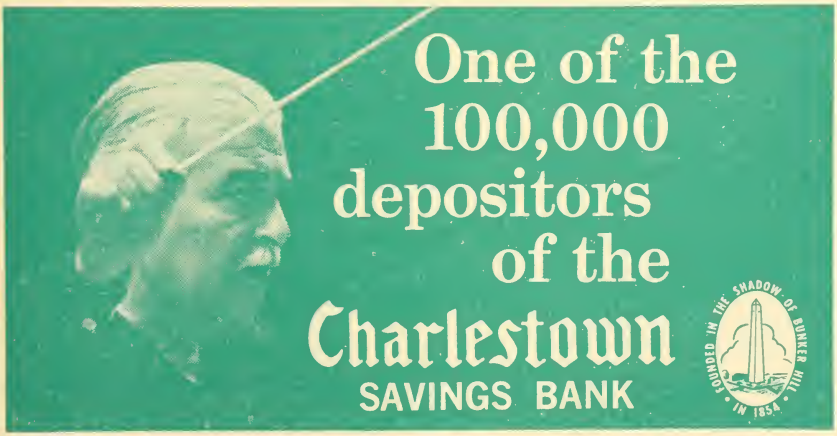

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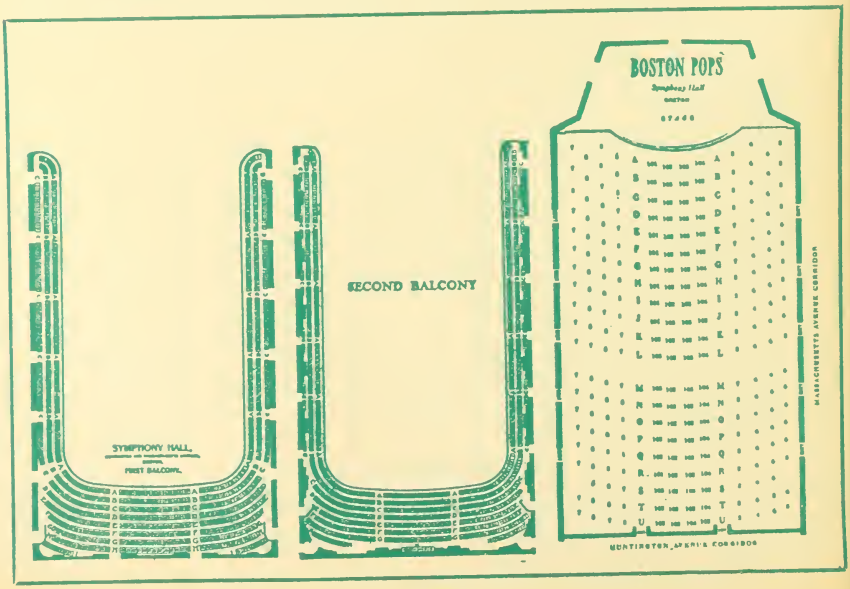
A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.



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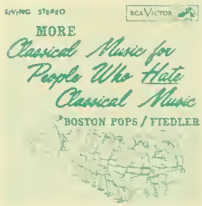
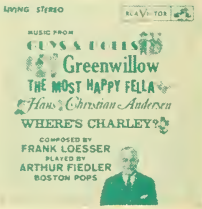


Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

Dormant emotions arise! Thrill to the fire and thunder of slashing hoofbeats with the "Ride of the Valkyries," to the heat and passion of "Ritual Fire Dance," and to the romance and splendor of "Song of India." All are delightfully portrayed by an inspired Maestro leading the Boston Pops.

If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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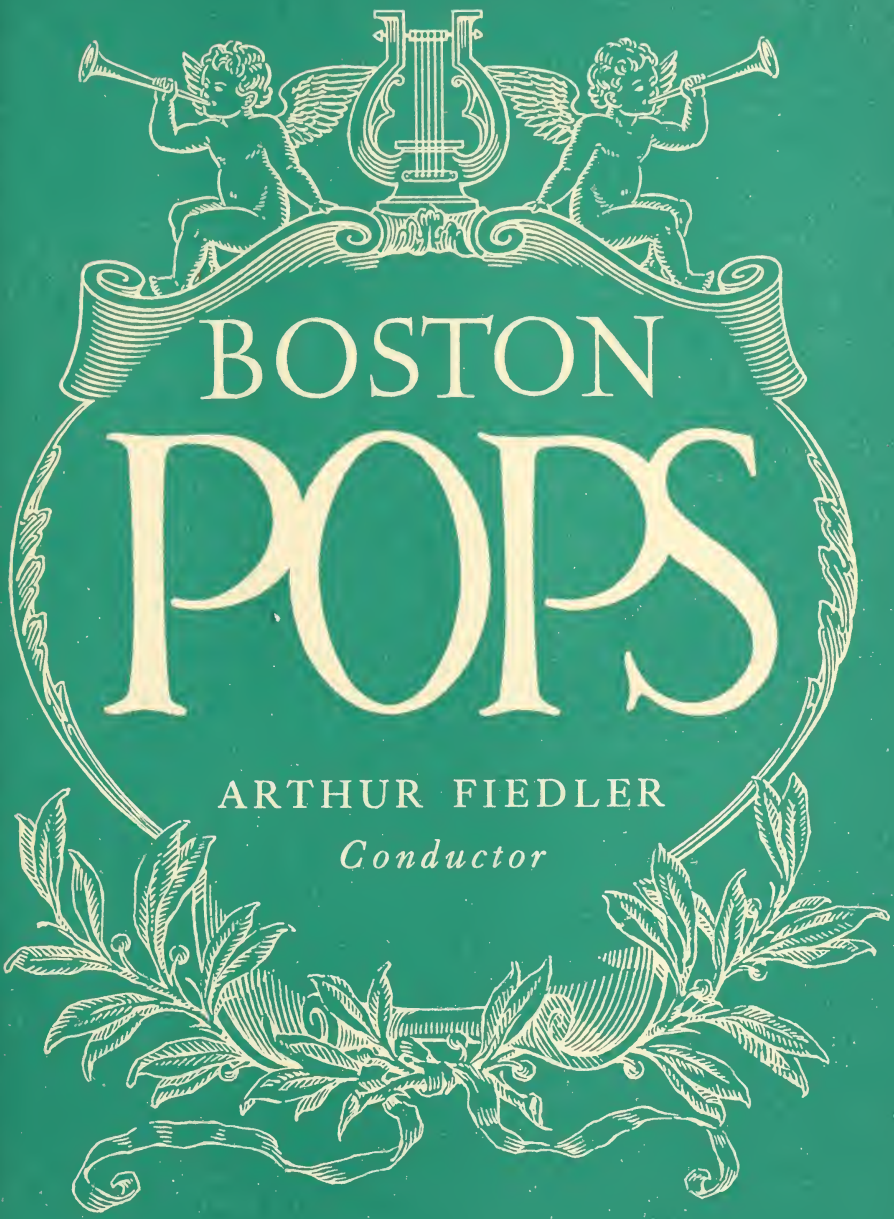

BOSTON POPS

ARTHUR FIEDLER

Conductor

SEVENTY-SIXTH SEASON

1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich

Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARP

Olivia Luetcke

PIANO

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Series

1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

MONDAY EVENING, JUNE 5, *at* 8:30 *o'clock*

Thirty-sixth Program

*Wien bleibt Wien . . . . . *Schrammel*

Opera without Singing: "La Bohème" . . . . . *Puccini*
Musetta's Waltz — Sono andati and Finale

*Anitra's Dance, from "Peer Gynt" . . . . . *Grieg*

*Bolero . . . . . *Ravel*

Young Person's Guide to the Orchestra . . . . . *Britten*
Speaker: LEONARD BURKAT

Burleske, for Piano and Orchestra . . . . . *R. Strauss*
Soloist: EVELYNE CROCHET

Selection from "Camelot" . . . . . *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

*Fiddle-Faddle . . . . . *Anderson*

*76 Trombones, from "The Music Man" . . . . . *Willson*

Among Those Present: F.C.A. Association, John Hancock Mutual Life Insurance Company; Newton-Wellesley Hospital School of Nursing

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Program Notes

By Laning Humphrey

"PEER GYNT" SUITE, NO. 1,–GRIEG.

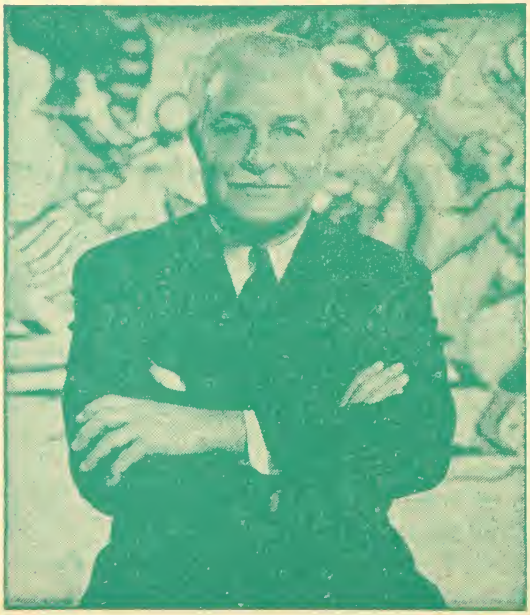
At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama. "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

Story of the play. Peer is the self-centered, impudent, braggart, rascally son of the widow Aase, who never fails but momentarily to love and forgive him. He elopes with Ingrid, another man's bride, on their wedding night. Next day he abandons her and disappears, leaving his mother to pay the law's demand of forfeiture of her property except for the barest essentials.

Encountering a mysterious Woman in Green, who turns out to be the daughter of the King of the Trolls, Peer in his thirst for personal aggrandizement nearly allows himself to be transformed into a troll, complete with tail, so as to inherit the Kingdom of Trolls. Just in

(Continued on page 8)

PIANO BY BALDWIN



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TUESDAY EVENING, JUNE 6, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-seventh Program

*Boston Commandery, March . . . . . *Carter*

Overture to "The Barber of Seville" . . . . . *Rossini*

*Clair de Lune . . . . . *Debussy*

*Bolero . . . . . *Ravel*

Concerto in F, for Piano and Orchestra . . . . . *Gershwin*

Soloist: ARTHUR MACKENZIE

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

*Blue Tango . . . . . *Anderson*

*Get Me to the Church on Time, from "My Fair Lady" . *Loewe*

Among Those Present: Knights Templar; Factory Mutual Engineering Division; State College at Lowell

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time, goaded by the repulsiveness of the bride offered him, he revolts, is set upon by a tormenting horde of trolls and escapes.

He returns to Aase as she is on her deathbed, and showing real filial devotion, smooths her way into the next world – merely lying to her to make her happy, by assuring her in her delirium that he is driving her by sleigh to a splendid feast in Soria-Moria Castle, west of the moon and east of the sun.

An Arab chieftain entertains him with feasting and the singing and dancing of a troupe of girls. He elopes with the Bedouin beauty, Anitra. She flatters him, then robs him and flees with his steed.

At last, aged, beggared, broken, Peer goes home. Solveig, the girl who fell in love with him years ago for his boldness and imagination, receives him tenderly. Peer dies in her arms.

YOUNG PEOPLE'S GUIDE TO THE ORCHESTRA – BRITTEN (b. 1913)

The characteristics of the instruments of the orchestra are demonstrated individually, then joined together, in a set of variations. For these, England's best-known composer of today, Benjamin Britten, took a theme from his great ancient predecessor, Henry Purcell (1659–1695). The present Narrator, Leonard Burkat, is the orchestra's Music Administrator.

BURLESKE, FOR PIANO AND ORCHESTRA – R. STRAUSS (1864–1949)

Completed by Richard Strauss at the age of 21, with a touch of Brahms, whom he then admired, it was first performed in 1890 in a revised version, with Eugene d'Albert as soloist. This and the première of "Death and Transfiguration" were conducted by the composer.

(Continued on page 16)

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WEDNESDAY EVENING, JUNE 7, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-eighth Program

Prelude to "Carmen" . . . . . *Bizet*

Overture to "La Forza del Destino" . . . . . *Verdi*

*Ave Maria . . . . . *Bach–Gounod*

Soloist: ALFRED KRIPS

*Irish Suite . . . . . *Anderson*

Wearing of the Green — Last Rose of Summer — Rakes of Mallow

*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*

Burleske, for Piano and Orchestra . . . . . *R. Strauss*

Soloist: EVELYNE CROCHET

*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Mack the Knife, from "The Threepenny Opera" . . . *Weill*

*Colonel Bogey, March . . . . . *Alford*

Among Those Present: Catholic Alumni Sodality; State College at Boston, Senior Class; Classical High School, Providence, R. I.

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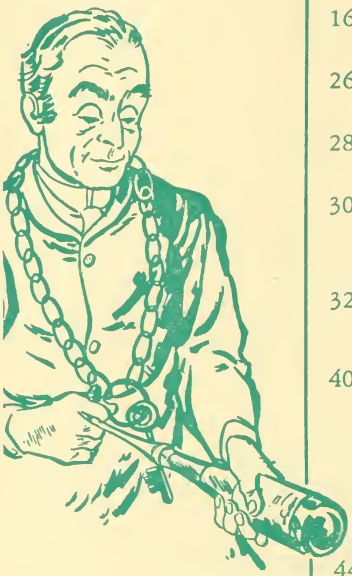

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties

32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

THURSDAY EVENING, JUNE 8, *at* 8:30 *o'clock*
TUFTS NIGHT

Thirty-ninth Program

*Entrance of the Guests into the Wartburg, from "Tannhäuser" . . . . . *Wagner*

Overture to "Egmont" . . . . . *Beethoven*

Opera without Singing: "Madama Butterfly" . . . . *Puccini*
Introduction and Amore o grillo — Un bel di, vedremo

*Final Dance, from "Estancia" (Malambo) . . . . *Ginastera*

TUFTS UNIVERSITY CHORUS
PROFESSOR KENNETH MACKILLOP, JR., '35, Conducting

Finale, from "The Gondoliers" . . . . . *Sullivan*
Adam Lay Y-bounden . . . . . *Warlock*
In Honor of the 50th Reunion of the Class
Class Song of 1911 (Text by Gott, '11) . . . . . *Lamont, '11*

Capriccio Brillante, for Piano and Orchestra . . *Mendelssohn*
Soloist: ROBERT D. M. CUNNINGHAM, JR., '61

Two Tufts University Songs —
Tuftonia's Day . . . . . *Hayes, '16*
Dear Alma Mater . . . . . *Lewis, '87*

"and now a word from our sponsor"† . . . . . *arr. Hayman*

Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*

Tiger Rag . . . . . *LaRocca*

† See Page 27

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4	Pastene Sparkling Burgundy	5.75	3.00
5	Great Western Extra Dry	6.75	3.75
6	*Gancia Asti Spumante	7.25	
7	Great Western Sparkling Burgundy	6.75	3.75
8	*Gancia Lacrima Christi	7.75	
9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
17	Champagne Cocktail for Two	2.00	

WHITE WINES

10	Pastene Riesling	2.50	
21	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
23	*De Luze, Sauternes 1957	3.75	2.25
14	Pastene Chablis	2.50	1.50
16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1959	4.50	2.50
20	*Sichel Zeltingen Riesling 1959	4.75	2.75
22	*Gancia Castello di Canelli	2.75	
25	*Latour Pouilly Fuisse 1959	4.00	2.25
24	*Gancia Orvieto	2.75	1.75
31	*Langenbach Liebfraumilch Guilden-Krone 1959	4.00	2.25
33	*Langenbach Berncastler Meister-Krone 1958	3.25	
27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959	4.50	
87	*Anheuser Bernkastler	4.50	2.50
86	*Anheuser Liebfraumilch	4.25	2.50
88	*Cruse Chablis	4.75	2.50

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83	*Cruse Rosé	3.50	1.75
73	*Nectarosé	3.00	1.75
35	*Tavel Chateau d'Aqueria 1958	3.25	2.00
37	S. S. Pierce Grenache Rosé	2.50	

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30	Pastene Red Pinot	2.50	1.50
43	*M. & R. Chianti, Red Cap	3.25	2.00
32	Pastene Zinfandel	2.50	
34	*Brolio Chianti	3.50	2.00
36	*Bolla Valpolicella	3.75	2.25
38	*Sichel St. Julien 1957	4.75	
84	*Cruse Pontet Canet	6.75	3.50
81	*Cruse Chateau d'Issan	6.75	3.50
85	*Cruse Beaujolais	4.00	2.25

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49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

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40	Pastene Anniversary Cream Sherry	2.50	
42	Pastene Anniversary Cocktail Sherry	2.50	
44	Pastene Anniversary Tawny Port	2.50	
46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry	2.50	1.25
50	Pastene Port	2.50	1.25
52	Pastene Muscatel	2.50	1.25
54	Pastene Flame Tokay	2.50	1.25
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	4.50	.75
59	*Duff Gordon Generoso (Sweet)	4.00	.70
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BEER AND ALE LISTED ON PAGE 17

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Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—6½ oz.	.69
Mixed Nuts (without Peanuts)—6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

EVELYNE CROCHET

A native of France, Miss Crochet was a prize winner at the Paris Conservatory, and the Geneva International Contest, and received a diploma of honor in the Tchaikovsky Competition in Moscow in 1958. Her teachers have been Yvonne Lefebure in Paris, Edwin Fischer in Switzerland, and Rudolf Serkin in America.

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CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

(Continued on page 22)

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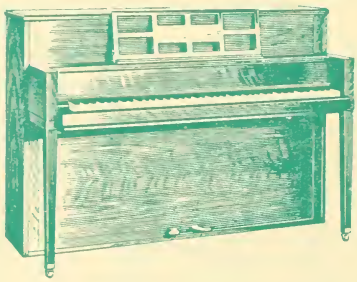

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FRIDAY EVENING, JUNE 9, *at* 8:30 *o'clock*

Fortieth Program

O'Donnell Aboo, March . . . . . *DeVille*

Opera without Singing: "Madama Butterfly" . . . . *Puccini*

Love Duet: Vogliatemi bene —
Flower Duet: Tutti fior — Death of Butterfly

*Irish Suite . . . . . *Anderson*

Irish Washerwoman — Minstrel Boy — Rakes of Mallow — Wearing of the Green — Last Rose of Summer — Girl I Left Behind Me

---

Tune from County Derry . . . . . *arr. Grainger*

The Animals' Carnival, Grand Zoölogical Fantasia . *Saint-Saëns*

Introduction and Royal March of the Lions — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

Victor Herbert Favorites . . . . . *arr. Sanford*

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Young in years, he is a concert veteran – appearing fifteen times at the Pops, also elsewhere in the United States, and abroad.

OVERTURE TO "LA FORZA DEL DESTINO" – VERDI (1813–1901)

The opera (in English translation, "The Force of Destiny") was one of the last five written by Verdi. The overture reflects his increasing mastery of the orchestra, as he sets the foreboding mood for the libretto, based on a tragic drama which he had admired deeply.

"AVE MARIA" – BACH–GOUNOD

In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

IRISH SUITE – LEROY ANDERSON.

(Commissioned by The Eire Society of Boston.)

The tunes were drawn by Anderson from the "Irish Melodies" of Tom Moore, who wrote new words for the airs in the Bunting Collection.

Edward Bunting in 1796 published "A General Collection of Ancient

(Continued on page 24)

SATURDAY EVENING, JUNE 10, *at* 8:30 *o'clock*

NEW ENGLAND CONSERVATORY NIGHT

Forty-first Program

*Polonaise from "Eugene Onegin" . . . . . *Tchaikovsky*

Opera without Singing: "Madama Butterfly" . . . . *Puccini*

Introduction and Amore o grillo — Entrance of Butterfly — Humming Chorus — Death of Butterfly

*Overture to "Tannhäuser" . . . . . *Wagner*

Piano Concerto No. 5, in E-flat, Op. 73, "Emperor" . *Beethoven*

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro

Soloist: DAVID TYLER, '58

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Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n'-Roll

*Trumpeter's Lullaby . . . . . *Anderson*

Soloist: ARMANDO GHITALLA

*Final Dance, from "Estancia" (Malambo) . . . . *Ginastera*

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Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers.

Tom Moore used many of these tunes in his "Irish Melodies."

WALTZES FROM "DER ROSENKAVALIER" – R. STRAUSS

In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) the tuneful and insinuating measures of the first waltz of this set are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavian, the Rose Cavalier).

MY FAIR LADY – FREDERICK LOEWE

This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but to the dismay of Eliza, he considers her as still beneath his own social status.

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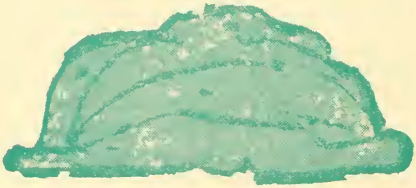

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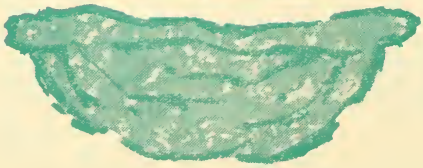

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Back in 1728, the story of this riotous opera had its birth in London, and was named "The Beggar's Opera." John Gay won fame as father of the libretto. Exactly two hundred years later, Gay's text was rewritten by Bertholdt Brecht, one of Germany's foremost authors, and with new music by his compartiot, Kurt Weill, was sung in Berlin as "The Threepenny Opera." The work had an immense success all over Germany and many other European countries, including England, France, Holland, Denmark, Hungary, Poland, and Russia. In 1933 it turned up in New York.

Brecht's libretto in turn was replaced by one in up-to-date American style verse by Marc Blitzstein. This version was introduced at the Brandeis University Festival in 1952.

ENTRANCE OF THE GUESTS ("TANNHÄUSER") – RICHARD WAGNER (1813–1883)

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.

OVERTURE TO "EGMONT" – BEETHOVEN (1770–1827).

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

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"ESTANCIA" – GINASTERA (1916–).

This ballet in one act and five scenes, by Argentina's foremost young composer, Albert Ginastera, was commissioned by Lincoln Kirstein for his Ballet Caravan. The choreographer was George Balanchine.

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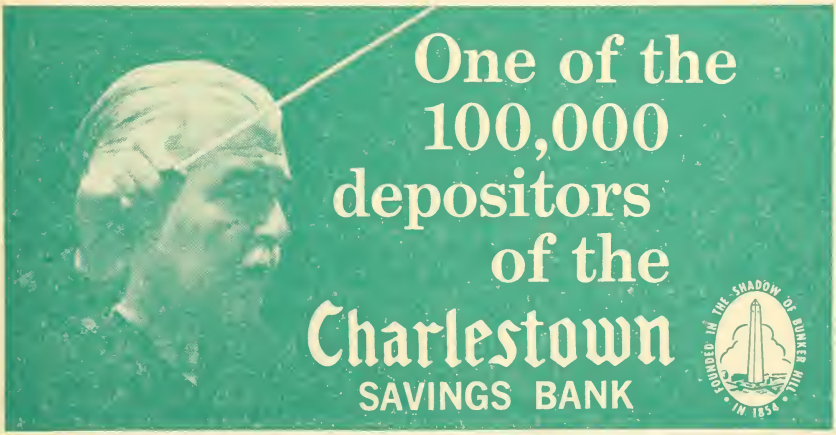

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OVERTURE TO "TANNHÄUSER" – WAGNER (1813–1883).

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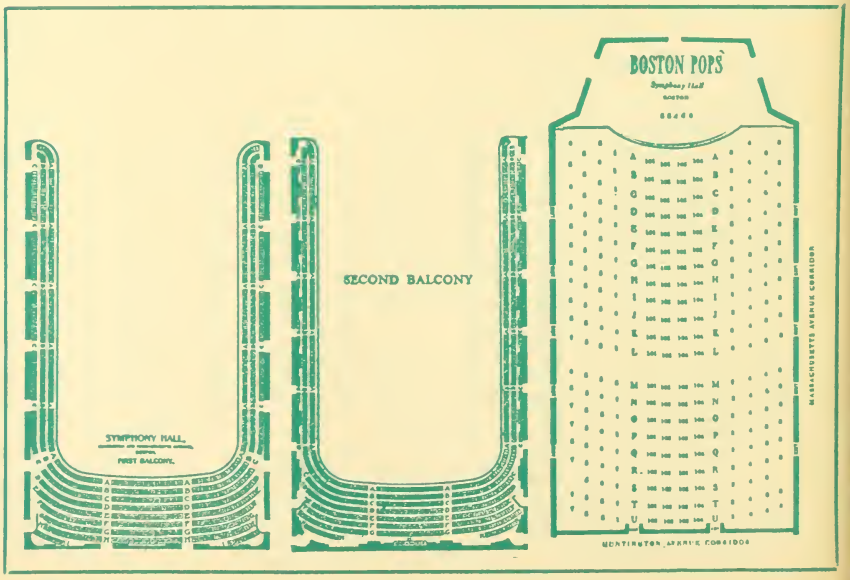

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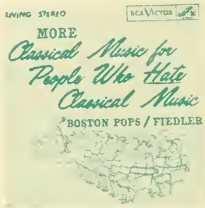
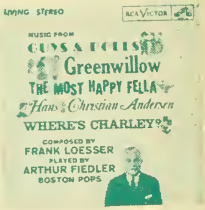
A fresh selection of airy delights as open and friendly as a picture window. Anderson's "Syncopated Clock," Humperdinck's "Hansel and Gretel" overture, the "Scherzo" from Mendelssohn's "A Midsummer Night's Dream," readily remembered Tchaikovsky and Bach...marching zestfully off to Sousa!



Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

Dormant emotions arise! Thrill to the fire and thunder of slashing hoofbeats with the "Ride of the Valkyries," to the heat and passion of "Ritual Fire Dance," and to the romance and splendor of "Song of India." All are delightfully portrayed by an inspired Maestro leading the Boston Pops.

If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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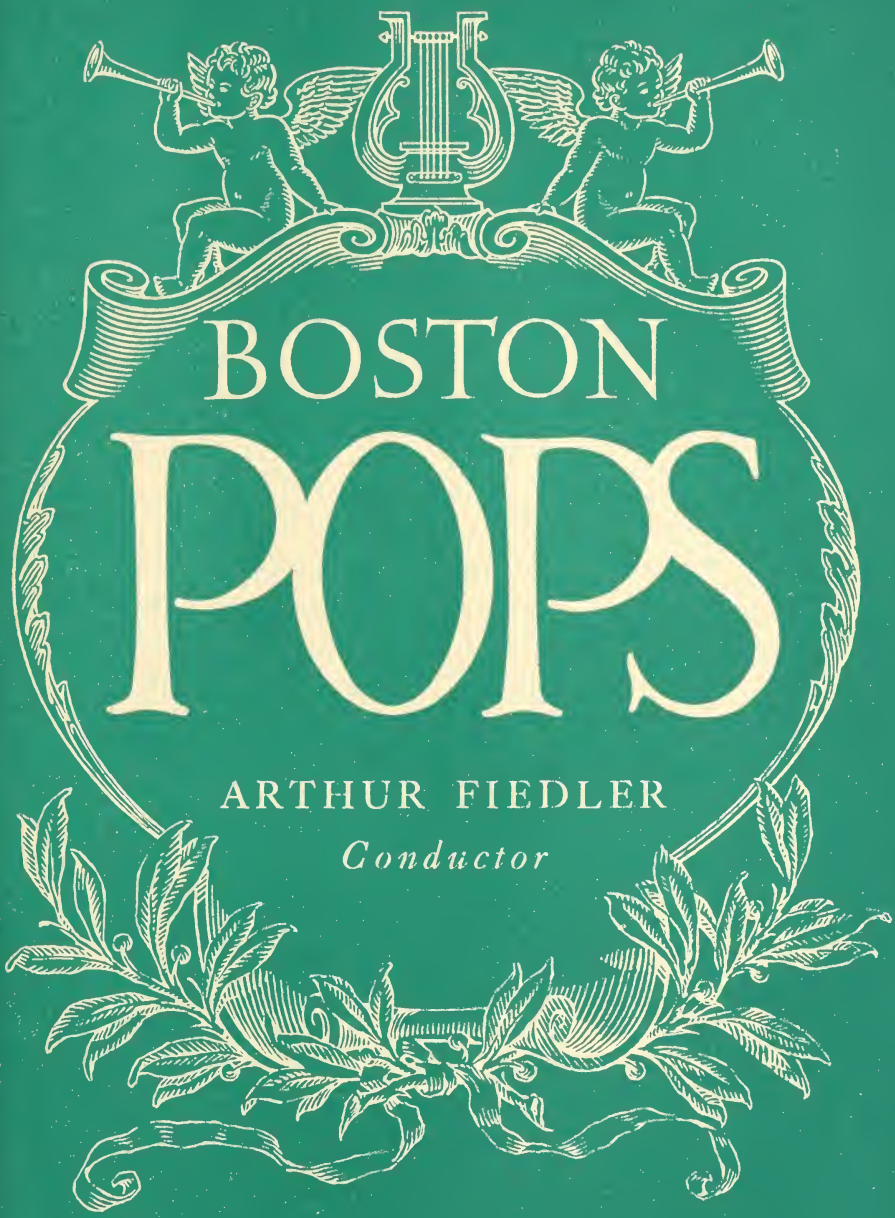

BOSTON POPS

ARTHUR FIEDLER

Conductor

SEVENTY-SIXTH SEASON

1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARP

Olivia Luetcke

PIANO

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ARTHUR FIEDLER, *Conductor*

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Series

1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

MONDAY EVENING, JUNE 12, *at* 8:30 *o'clock*

M.I.T. NIGHT

(KRESGE AUDITORIUM)

Forty-second Program

*Wedding March, from "Le Coq d'Or" . . . *Rimsky-Korsakoff*

Suite from "The Water Music" . . . . . *Handel–Harty*

Allegro — Air — Allegro deciso

Air on the G-String . . . . . *Bach–Wilhelmj*

*Overture to "Oberon" . . . . . *Weber*

The Animals' Carnival, Grand Zoölogical Fantasia . *Saint-Saëns*

Introduction and Royal March of the Lions — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

Young Person's Guide to the Orchestra . . . . . *Britten*

Speaker: LEONARD BURKAT

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Never on Sunday . . . . . *Hadjidakis*

*Strike Up the Band . . . . . *Gershwin–Green*

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Program Notes

By Laning Humphrey

WEDDING MARCH FROM "LE COQ D'OR" – RIMSKY-KORSAKOFF (1844–1908).

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

WATER MUSIC – HANDEL (1685–1759) Arranged by Harty

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

OVERTURE TO "OBERON" – WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

(Continued on page 8)

PIANO BY BALDWIN

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TUESDAY EVENING, JUNE 13, *at* 9:00 *o'clock*

HARVARD CLASS OF 1936 NIGHT

Forty-third Program

*Up the Street, March . . . . . *Morse*

Academic Festival Overture . . . . . *Brahms*

The Animals' Carnival, Grand Zoölogical Fantasia . *Saint-Saëns*

Introduction and Royal March of the Lions — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

*Kid Stuff . . . . . *arr. Hayman*

(A Good-night Send-off for the Second Generation)

Finale, from Symphony No. 4 . . . . . *Tchaikovsky*

*Hernando's Hideaway, from "The Pajama Game" . *Adler–Ross*

(Book of "The Pajama Game" by GEORGE ABBOTT and RICHARD BISSELL, '36)

*West Side Story . . . . . *Bernstein, '39*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — A-mer-i-ca

Harvard Fantasy . . . . . *Anderson, '29*

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ANIMALS' CARNIVAL – SAINT-SAËNS.

Among the witty touches herein: The representation of wild horses caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

YOUNG PEOPLE'S GUIDE TO THE ORCHESTRA – BRITTEN (b. 1913)

England's best-known composer today elaborates this work from an eight-bar theme by his 17th century predecessor, Henry Purcell (1659–1695). The theme is announced by full orchestra, then presented in variations played in turn by woodwinds, strings, harp, brass, and percussion. They then combine to repeat the theme, and afterwards make separate entrances in a fugue. All ends in an elaborate coda. The present speaker, Leonard Burkat, is the orchestra's Music Administrator.

MARCH, "UP THE STREET" – MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

(Continued on page 16)

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WEDNESDAY EVENING, JUNE 14, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Forty-fourth Program

*Triumphal March, from "Aïda" . . . . . *Verdi*

Overture to "The Marriage of Figaro" . . . . . *Mozart*

*Largo, from "Xerxes" . . . . . *Handel*

Solo Violin: ALFRED KRIPS

*Suite from "The Nutcracker" . . . . . *Tchaikovsky*

Ouverture miniature — Marche — Trépak — Danse Chinoise — Danse des mirlitons — Valse des fleurs

---

*Warsaw Concerto for Piano and Orchestra . . . . *Addinsell*

*The Dream of Olwen for Piano and Orchestra . . . *Williams*

Soloist: **LEO LITWIN**

*Bolero . . . . . *Ravel*

---

*West Side Story . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — A-mer-i-ca

*Sleigh Ride . . . . . *Anderson*

*Colonel Bogey, March . . . . . *Alford*

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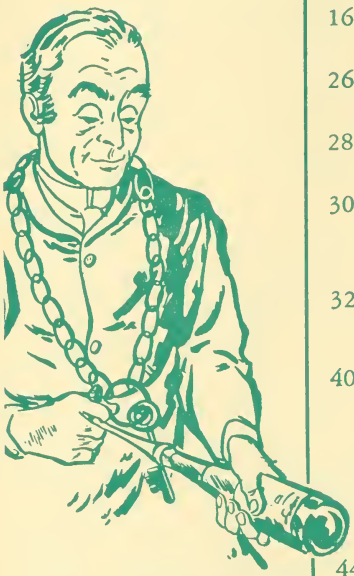

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Full, rich, moderately sweet red wine

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A fresh, fragrant white wine, pleasantly dry

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A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties

32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

THURSDAY EVENING, JUNE 15, *at* 8:30 *o'clock*

ISRAEL HISTADRUT NIGHT

Forty-fifth Program

*Strike Up the Band . . . . . *Gershwin*

*Overture to "La Belle Hélène" . . . . . *Offenbach*

Theme from "Exodus" . . . . . *Gold*

*Marche Slave . . . . . *Tchaikovsky*

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Two Arias for Tenor and Orchestra —

Una furtiva lagrima, from "L'Elisir d'amore" . . *Donizetti*

Rachel, quand du Seigneur, from "La Juive" . . . *Halévy*

Soloist: GABOR CARELLI

Violin Concerto in E minor, Op. 64 . . . . . *Mendelssohn*

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

Soloist: FREDY OSTROVSKY

Songs with Piano

GABOR CARELLI

ROLAND GAGNON, Accompanist

*La Virgen de la Macarena (The Brave Bulls) . . . *Monterde*

Trumpet Solo: ARMANDO GHITALLA

*76 Trombones, from "The Music Man" . . . . . *Willson*

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8	*Gancia Lacrima Christi	7.75	
9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
17	Champagne Cocktail for Two	2.00	

WHITE WINES

10	Pastene Riesling	2.50	
21	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
23	*De Luze, Sauternes 1957	3.75	2.25
14	Pastene Chablis	2.50	1.50
16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1959	4.50	2.50
20	*Sichel Zeltingen Riesling 1959	4.75	2.75
22	*Gancia Castello di Canelli	2.75	
25	*Latour Pouilly Fuisse 1959	4.00	2.25
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31	*Langenbach Liebfraumilch Guilden-Krone 1959	4.00	2.25
33	*Langenbach Berncastler Meister-Krone 1958	3.25	
27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959	4.50	
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73	*Nectarosé	3.00	1.75
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54	Pastene Flame Tokay	2.50	1.25
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	4.50	.75
59	*Duff Gordon Generoso (Sweet)	4.00	.70
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63	*Cockburn Ruddy Port	3.50	.70
89	*Pikina	4.50	
90	*Pikina (8.11 oz.)	1.75	

WINE PUNCH

	Glass	*Pitcher*
Claret or Sauterne Punch	.50	2.50
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BEER AND ALE LISTED ON PAGE 17

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Cott Club Soda—7 oz.	.10
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Simpson Spring Club Soda—8 oz.	.10
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Schweppes Ginger Beer—10 oz.	.25

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Mixed Nuts (with Peanuts)—3¾ oz.	.39
Mixed Nuts (without Peanuts)—4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—6½ oz.	.69
Mixed Nuts (without Peanuts)—6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

ACADEMIC FESTIVAL OVERTURE – BRAHMS.

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

SAMUEL LIPMAN

Now making his Boston debut as partner of Leo Litwin, this pupil of Rosina Lhèvinne has appeared with Mr. Fiedler in San Francisco.

SYMPHONY No. 4, IN F MINOR – TCHAIKOVSKY.

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

(Continued on page 22)

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Overland Londres	.15	Punch Belvederes	.25

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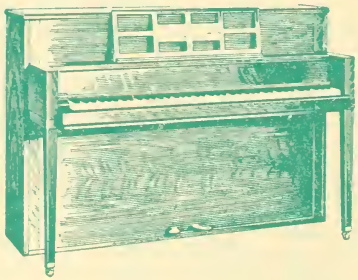

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ROUBEN GREGORIAN Conducting:—

Forty-sixth Program

*Triumphal March, from "Aïda" . . . . . *Verdi*

Excerpt from Saint Vartan Symphony . . . . . *Hovhaness*

Hayr Mer (The Lord's Prayer) . . . . . *Traditional*

Symphony No. 4, in G major, Op. 88 . . . . . *Dvořák*

III. Allegretto grazioso
IV. Allegro, ma non troppo

ARTHUR FIEDLER Conducting:—

Violin Concerto in D major, Op. 61 . . . . . *Beethoven*

II. Larghetto
III. Rondo

Soloist: GEORGE ZAZOFSKY

*Suite from "Gayne" . . . . . *Khachaturian*

Dance of the Mountaineers — Lezghinka — Dance of the Rose Maidens — Lullaby — Sabre Dance

ROUBEN GREGORIAN Conducting:—

Scherzo . . . . . *Gregorian*

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Excerpts from "The Bostonia Suite" . . . . . *Brown*

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TRIUMPHAL MARCH FROM "AÏDA" – VERDI (1813–1901).

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

OVERTURE TO "THE MARRIAGE OF FIGARO" – MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

LARGO FROM "XERXES" – HANDEL (1685–1759).

This perennial favorite of Boston Pops audiences (in the orchestral transcription by Helmesberger) was played originally by Boston Symphony musicians during the winter Symphony season in the 1880's with phenomenal audience response. This was true in Boston, and in New York on the Orchestra's first appearance there February 14, 1887, with Wilhelm Gericke as conductor.

"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

VIOLIN CONCERTO – MENDELSSOHN (1809–1847).

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

(Continued on page 24)

SATURDAY EVENING, JUNE 17, *at* 8:30 *o'clock*

WCRB NIGHT

Forty-seventh Program

Overture to "Russlan and Ludmilla" . . . . . *Glinka*

Air from Concerto Grosso, Op. 6, No. 12 . . . . . *Handel*

Chester, from "New England Triptych" . . . . . *Schuman*

Suite of WCRB Themes . . . . . *Mason*

Enchanted Sea — Candlelight Waltz — Pops Polka

Fantasy on Scottish Folk Melodies for Violin and Orchestra, Op. 46 . . . . . *Bruch*

Introduction — Adagio — Scherzo — Andante — Finale

Soloist: JOSEPH SILVERSTEIN

"and now a word from our sponsor"† . . . . . *arr. Hayman*

*La Virgen de la Macarena (The Brave Bulls) . . . *Monterde*

Trumpet Solo: ARMANDO GHITALLA

*American Patrol . . . . . *Meacham*

† See Page 28

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ALAN HOVHANESS (b. 1911)

Born in Somerville, Mass., of a Scottish mother and an Armenian father, he has won international fame for compositions in an individual idiom evolved from Oriental influences.

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

VIOLIN CONCERTO, IN D MAJOR, OP. 61 – BEETHOVEN

According to Abraham Veinus, in his notable book, *The Concerto,* this work "stands, even among Beethoven's greatest masterpieces, as a model of melodic invention, spaciousness of design, sheer clarity and logic of organization."

"GAYNE" – ARAM KHACHATURIAN (1903–)

Like a ballet by Shostakovitch, this one by his contemporary of Armenian descent has to do with life on a collectivist farm.

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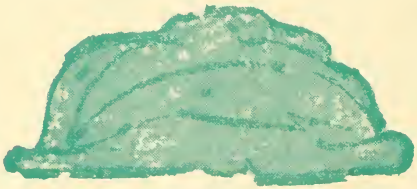

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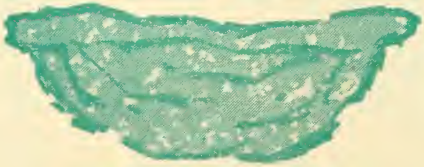

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ROUBEN GREGORIAN

This distinguished faculty member of the Boston Conservatory was co-founder of the Teheran Symphony Orchestra, its conductor in 1948–1952, concurrently director of the Teheran Conservatory, and also busy as a composer.

"BOSTONIA" SUITE – BROWN

Jacobus Langendoen, not only cellist in the orchestra, but composer of symphonic works, made the skillful orchestration from the piano piece by the late Keith Brown, former head of the Music Department of Mt. Ida Junior College.

"CHESTER" FROM "NEW ENGLAND TRIPTYCH" – SCHUMAN (b. N. Y., 1910)

The noted contemporary American composer here has orchestrated the part-song for four voices, by Boston-born William Billings, which was sung by American soldiers in the Revolution. Billings (1746–1800) was America's first composer by profession. His lyrics for "Chester" include these stirring lines:

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LM-2028	*WALTZES BY THE STRAUSS FAMILY

*Available in stereophonic recordings. Many Pops recordings are also available on stereo tapes.

FANTASY ON SCOTTISH FOLK MELODIES – BRUCH (1838–1920)

Inspired by writings of Walter Scott, the German composer used a Scottish tune in each of these four movements. They are: 1) Auld Rob Morris; 2) The Dusty Miller; 3) I'm a doun for lack o' Johnnie; 4) Scots wha hae wi' Wallace bled.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, this native of Detroit had previously served a year with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Two years ago he was the only North American violinist to survive the finals in the International Contest in Brussels.

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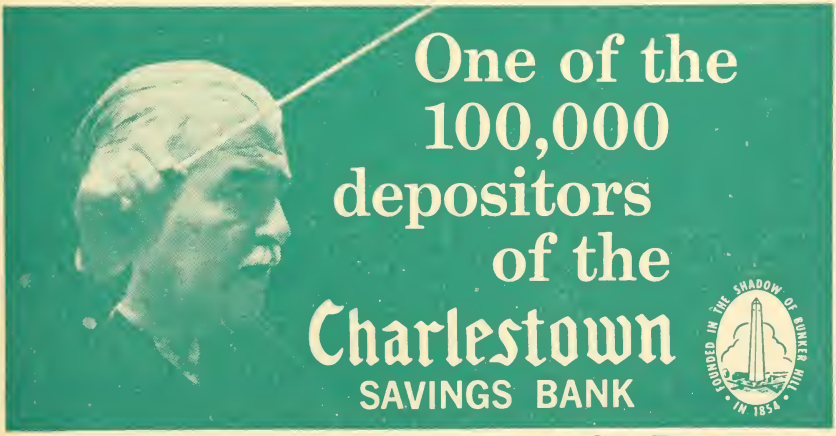

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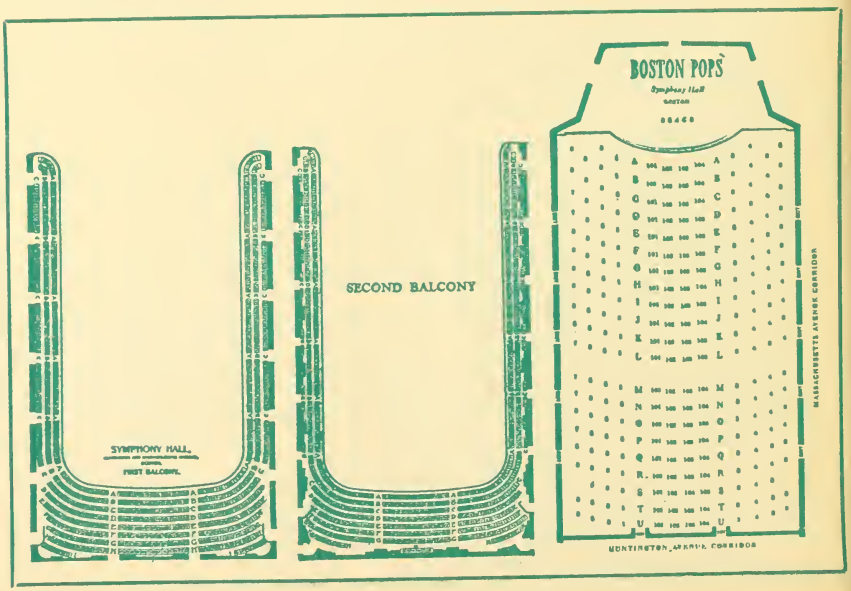

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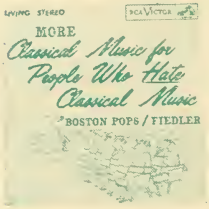
and Monaural Hi-Fi

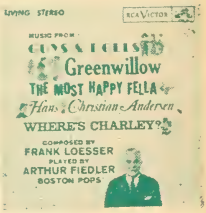
A fresh selection of airy delights as open and friendly as a picture window. Anderson's "Syncopated Clock," Humperdinck's "Hansel and Gretel" overture, the "Scherzo" from Mendelssohn's "A Midsummer Night's Dream," readily remembered Tchaikovsky and Bach...marching zestfully off to Sousa!



Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

Dormant emotions arise! Thrill to the fire and thunder of slashing hoofbeats with the "Ride of the Valkyries," to the heat and passion of "Ritual Fire Dance," and to the romance and splendor of "Song of India." All are delightfully portrayed by an inspired Maestro leading the Boston Pops.

If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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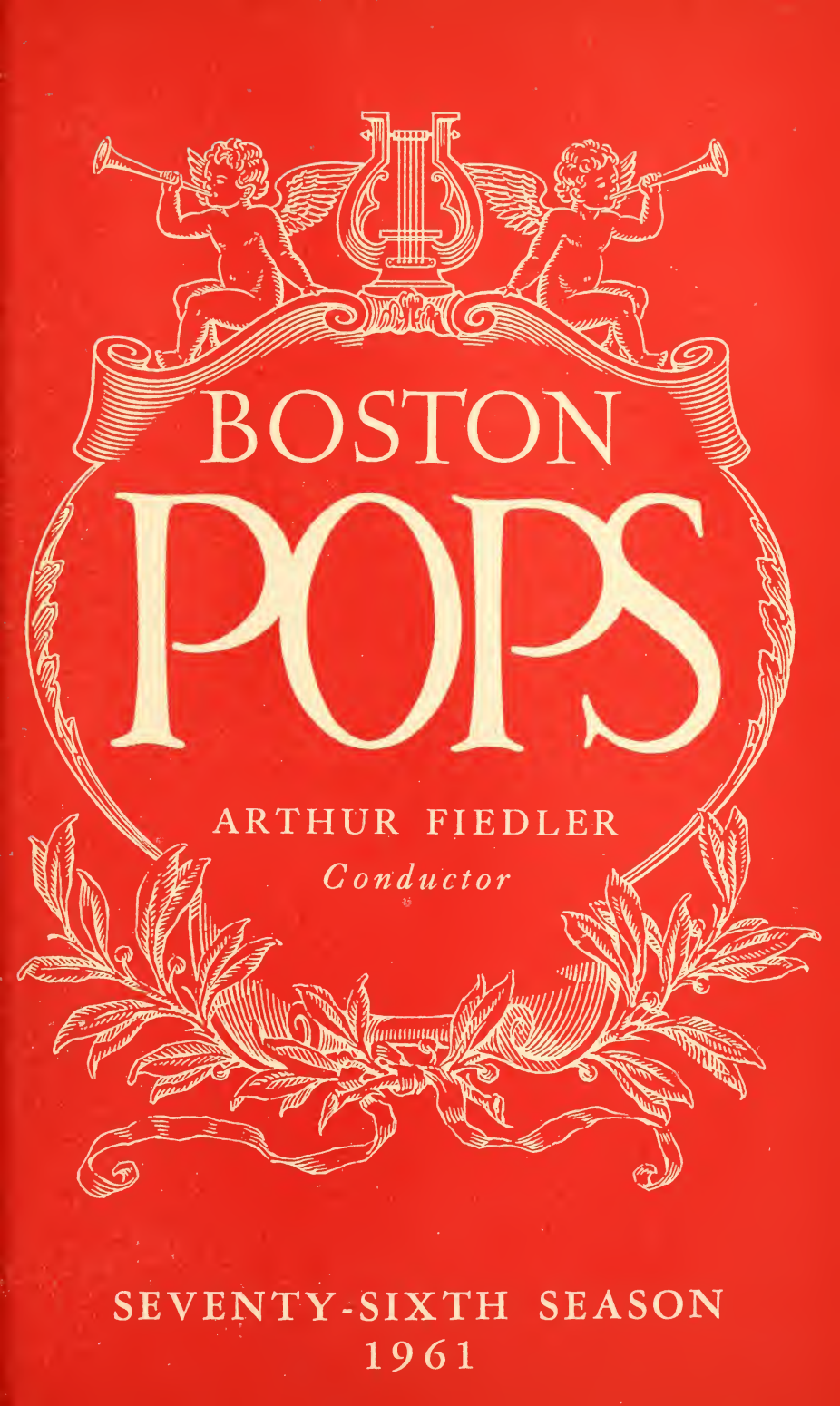
BOSTON
POPS
ARTHUR FIEDLER
Conductor
SEVENTY-SIXTH SEASON
1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARP

Olivia Luetcke

PIANO

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ARTHUR FIEDLER, *Conductor*

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Series

1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

MONDAY EVENING, JUNE 12, *at* 8:30 *o'clock*

M.I.T. NIGHT

(KRESGE AUDITORIUM)

Forty-second Program

*Wedding March, from "Le Coq d'Or" . . . *Rimsky-Korsakoff*

Suite from "The Water Music" . . . . . *Handel–Harty*

Allegro — Air — Allegro deciso

Air on the G-String . . . . . *Bach–Wilhelmj*

*Overture to "Oberon" . . . . . *Weber*

The Animals' Carnival, Grand Zoölogical Fantasia . *Saint-Saëns*

Introduction and Royal March of the Lions — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

Young Person's Guide to the Orchestra . . . . . *Britten*

Speaker: LEONARD BURKAT

Selection from "Camelot" . . . . . *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

Never on Sunday . . . . . *Hadjidakis*

*Strike Up the Band . . . . . *Gershwin–Green*

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Program Notes

By Laning Humphrey

WEDDING MARCH FROM "LE COQ D'OR" – RIMSKY-KORSAKOFF (1844–1908).

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

WATER MUSIC – HANDEL (1685–1759) Arranged by Harty

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

OVERTURE TO "OBERON" – WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

(Continued on page 8)

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TUESDAY EVENING, JUNE 13, *at* 9:00 *o'clock*

HARVARD CLASS OF 1936 NIGHT

Forty-third Program

*Up the Street, March . . . . . *Morse*

Academic Festival Overture . . . . . *Brahms*

The Animals' Carnival, Grand Zoölogical Fantasia . *Saint-Saëns*

Introduction and Royal March of the Lions — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

*Kid Stuff . . . . . *arr. Hayman*

(A Good-night Send-off for the Second Generation)

Finale, from Symphony No. 4 . . . . . *Tchaikovsky*

*Hernando's Hideaway, from "The Pajama Game" . *Adler–Ross*

(Book of "The Pajama Game" by GEORGE ABBOTT and RICHARD BISSELL, '36)

*West Side Story . . . . . *Bernstein, '39*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — A-mer-i-ca

Harvard Fantasy . . . . . *Anderson, '29*

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ANIMALS' CARNIVAL – SAINT-SAËNS.

Among the witty touches herein: The representation of wild horses caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

YOUNG PEOPLE'S GUIDE TO THE ORCHESTRA – BRITTEN (b. 1913)

England's best-known composer today elabórates this work from an eight-bar theme by his 17th century predecessor, Henry Purcell (1659–1695). The theme is announced by full orchestra, then presented in variations played in turn by woodwinds, strings, harp, brass, and percussion. They then combine to repeat the theme, and afterwards make separate entrances in a fugue. All ends in an elaborate coda. The present speaker, Leonard Burkat, is the orchestra's Music Administrator.

MARCH, "UP THE STREET" – MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

(Continued on page 16)

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WEDNESDAY EVENING, JUNE 14, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Forty-fourth Program

*Triumphal March, from "Aïda" . . . . . *Verdi*

Overture to "The Marriage of Figaro" . . . . . *Mozart*

*Largo, from "Xerxes" . . . . . *Handel*

Solo Violin: ALFRED KRIPS

*Suite from "The Nutcracker" . . . . . *Tchaikovsky*

Ouverture miniature — Marche — Trépak — Danse Chinoise — Danse des mirlitons — Valse des fleurs

*Warsaw Concerto for Piano and Orchestra . . . . *Addinsell*

*The Dream of Olwen for Piano and Orchestra . . . *Williams*

Soloist: LEO LITWIN

*Bolero . . . . . *Ravel*

*West Side Story . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — A-mer-i-ca

*Sleigh Ride . . . . . *Anderson*

*Colonel Bogey, March . . . . . *Alford*

Among Those Present: Boston Lying-in Hospital; Harvard Class of 1926; Northeastern University Seniors

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2. ***Pastene Champagne***
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Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties

32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

THURSDAY EVENING, JUNE 15, *at* 8:30 *o'clock*

ISRAEL HISTADRUT NIGHT

Forty-fifth Program

*Strike Up the Band . . . . . *Gershwin*

*Overture to "La Belle Hélène" . . . . . *Offenbach*

Theme from "Exodus" . . . . . *Gold*

*Marche Slave . . . . . *Tchaikovsky*

HATIKVOH

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Two Arias for Tenor and Orchestra —

Una furtiva lagrima, from "L'Elisir d'amore" . . *Donizetti*

Rachel, quand du Seigneur, from "La Juive" . . . *Halévy*

Soloist: GABOR CARELLI

Violin Concerto in E minor, Op. 64 . . . . . *Mendelssohn*

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

Soloist: FREDY OSTROVSKY

Songs with Piano

GABOR CARELLI

ROLAND GAGNON, Accompanist

*La Virgen de la Macarena (The Brave Bulls) . . . *Monterde*

Trumpet Solo: ARMANDO GHITALLA

*76 Trombones, from "The Music Man" . . . . . *Willson*

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11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
17	Champagne Cocktail for Two	2.00	

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21	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
23	*De Luze, Sauternes 1957	3.75	2.25
14	Pastene Chablis	2.50	1.50
16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1959	4.50	2.50
20	*Sichel Zeltingen Riesling 1959	4.75	2.75
22	*Gancia Castello di Canelli	2.75	
25	*Latour Pouilly Fuisse 1959	4.00	2.25
24	*Gancia Orvieto	2.75	1.75
31	*Langenbach Liebfraumilch Guilden-Krone 1959	4.00	2.25
33	*Langenbach Berncastler Meister-Krone 1958	3.25	
27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959	4.50	
87	*Anheuser Bernkastler	4.50	2.50
86	*Anheuser Liebfraumilch	4.25	2.50
88	*Cruse Chablis	4.75	2.50

ROSÉ WINES

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73	*Nectarosé	3.00	1.75
35	*Tavel Chateau d'Aqueria 1958	3.25	2.00
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32	Pastene Zinfandel	2.50	
34	*Brolio Chianti	3.50	2.00
36	*Bolla Valpolicella	3.75	2.25
38	*Sichel St. Julien 1957	4.75	
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81	*Cruse Chateau d'Issan	6.75	3.50
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57	*Duff Gordon Amontillado (Dry)	4.50	.75
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63	*Cockburn Ruddy Port	3.50	.70
89	*Pikina	4.50	
90	*Pikina (8.11 oz.)	1.75	

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	Glass	Pitcher
Claret or Sauterne Punch	.50	2.50
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BEER AND ALE LISTED ON PAGE 17

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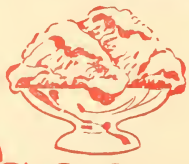

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Mixed Nuts (without Peanuts)—4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—6½ oz.	.69
Mixed Nuts (without Peanuts)—6¾ oz.	.89

COFFEE AND TEA

Hot Coffee, Individual Pots	.30
Hot Tea, Individual Pots	.25
Iced Coffee or Tea	.25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

ACADEMIC FESTIVAL OVERTURE – BRAHMS.

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

SAMUEL LIPMAN

Now making his Boston debut as partner of Leo Litwin, this pupil of Rosina Lhèvinne has appeared with Mr. Fiedler in San Francisco.

SYMPHONY No. 4, IN F MINOR – TCHAIKOVSKY.

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

(Continued on page 22)

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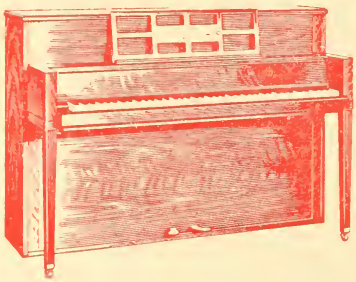

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ROUBEN GREGORIAN Conducting:—

Forty-sixth Program

*Triumphal March, from "Aïda" . . . . . *Verdi*

Excerpt from Saint Vartan Symphony . . . . . *Hovhaness*

Hayr Mer (The Lord's Prayer) . . . . . *Traditional*

Symphony No. 4, in G major, Op. 88 . . . . . *Dvořák*

III. Allegretto grazioso

IV. Allegro, ma non troppo

ARTHUR FIEDLER Conducting:—

Violin Concerto in D major, Op. 61 . . . . . *Beethoven*

II. Larghetto

III. Rondo

Soloist: GEORGE ZAZOFSKY

*Suite from "Gayne" . . . . . *Khachaturian*

Dance of the Mountaineers — Lezghinka — Dance of the Rose Maidens — Lullaby — Sabre Dance

ROUBEN GREGORIAN Conducting:—

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Never on Sunday . . . . . *Hadjidakis*

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TRIUMPHAL MARCH FROM "AÏDA" – VERDI (1813–1901).

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

OVERTURE TO "THE MARRIAGE OF FIGARO" – MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

LARGO FROM "XERXES" – HANDEL (1685–1759).

This perennial favorite of Boston Pops audiences (in the orchestral transcription by Helmesberger) was played originally by Boston Symphony musicians during the winter Symphony season in the 1880's with phenomenal audience response. This was true in Boston, and in New York on the Orchestra's first appearance there February 14, 1887, with Wilhelm Gericke as conductor.

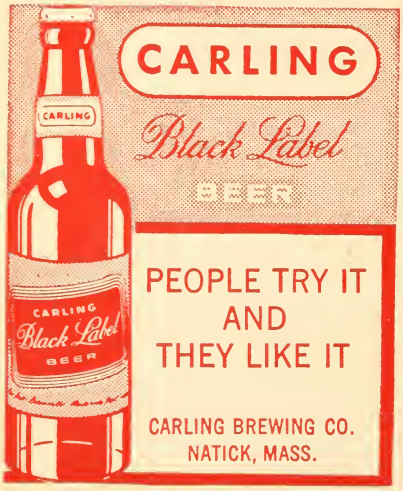
"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

VIOLIN CONCERTO – MENDELSSOHN (1809–1847).

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

(Continued on page 24)



SATURDAY EVENING, JUNE 17, *at* 8:30 *o'clock*

WCRB NIGHT

Forty-seventh Program

Overture to "Russlan and Ludmilla" . . . . . *Glinka*

Air from Concerto Grosso, Op. 6, No. 12 . . . . . *Handel*

Chester, from "New England Triptych" . . . . . *Schuman*

Suite of WCRB Themes . . . . . *Mason*
Enchanted Sea — Candlelight Waltz — Pops Polka

Fantasy on Scottish Folk Melodies for
Violin and Orchestra, Op. 46 . . . . . *Bruch*
Introduction — Adagio — Scherzo — Andante — Finale
Soloist: JOSEPH SILVERSTEIN

"and now a word from our sponsor"† . . . . . *arr. Hayman*

*La Virgen de la Macarena (The Brave Bulls) . . . *Monterde*
Trumpet Solo: ARMANDO GHITALLA

*American Patrol . . . . . *Meacham*

† See Page 28

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ALAN HOVHANESS (b. 1911)

Born in Somerville, Mass., of a Scottish mother and an Armenian father, he has won international fame for compositions in an individual idiom evolved from Oriental influences.

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

VIOLIN CONCERTO, IN D MAJOR; OP. 61 – BEETHOVEN

According to Abraham Veinus, in his notable book, *The Concerto,* this work "stands, even among Beethoven's greatest masterpieces, as a model of melodic invention, spaciousness of design, sheer clarity and logic of organization."

"GAYNE" – ARAM KHACHATURIAN (1903–)

Like a ballet by Shostakovitch, this one by his contemporary of Armenian descent has to do with life on a collectivist farm.

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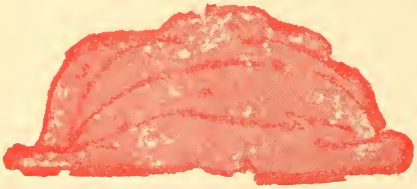

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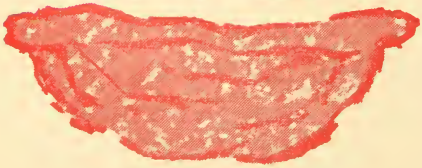

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ROUBEN GREGORIAN

This distinguished faculty member of the Boston Conservatory was co-founder of the Teheran Symphony Orchestra, its conductor in 1948–1952, concurrently director of the Teheran Conservatory, and also busy as a composer.

"BOSTONIA" SUITE – BROWN

Jacobus Langendoen, not only cellist in the orchestra, but composer of symphonic works, made the skillful orchestration from the piano piece by the late Keith Brown, former head of the Music Department of Mt. Ida Junior College.

"CHESTER" FROM "NEW ENGLAND TRIPTYCH" – SCHUMAN (b. N. Y., 1910)

The noted contemporary American composer here has orchestrated the part-song for four voices, by Boston-born William Billings, which was sung by American soldiers in the Revolution. Billings (1746–1800) was America's first composer by profession. His lyrics for "Chester" include these stirring lines:

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LM-2028	*WALTZES BY THE STRAUSS FAMILY

*Available in stereophonic recordings. Many Pops recordings are also available on stereo tapes.

FANTASY ON SCOTTISH FOLK MELODIES – BRUCH (1838–1920)

Inspired by writings of Walter Scott, the German composer used a Scottish tune in each of these four movements. They are: 1) Auld Rob Morris; 2) The Dusty Miller; 3) I'm a doun for lack o' Johnnie; 4) Scots wha hae wi' Wallace bled.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, this native of Detroit had previously served a year with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Two years ago he was the only North American violinist to survive the finals in the International Contest in Brussels.

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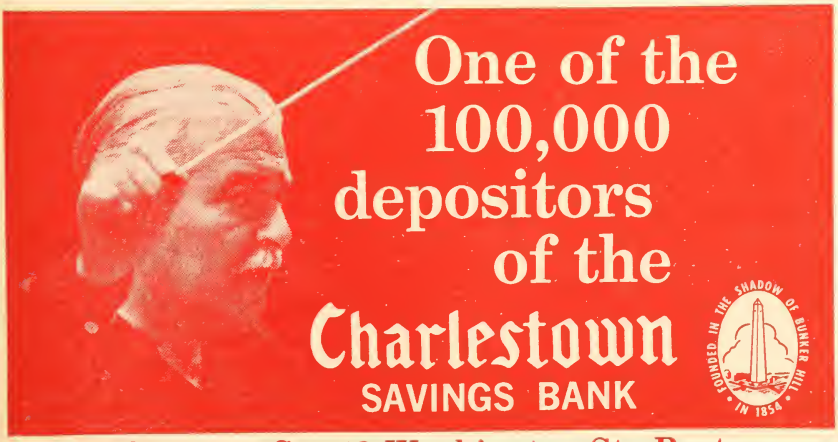

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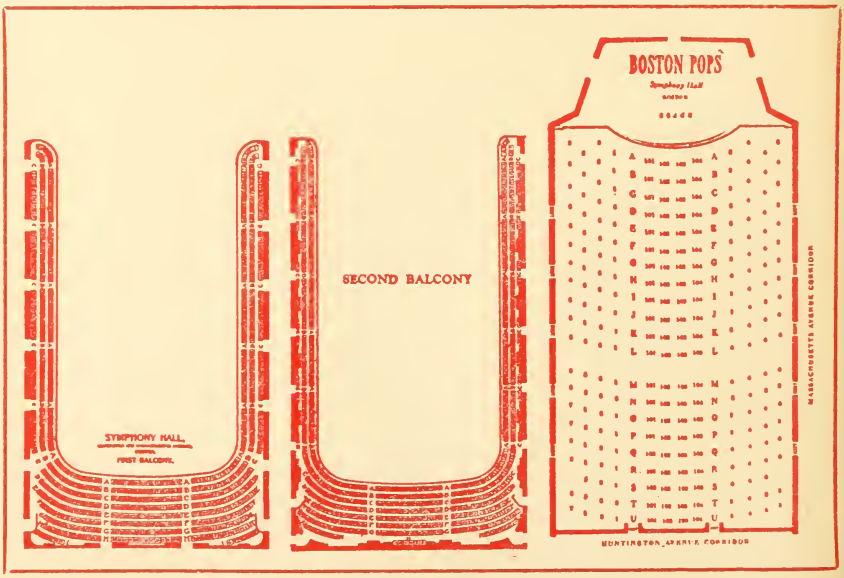

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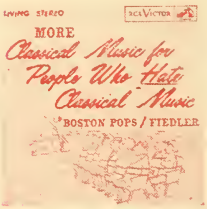
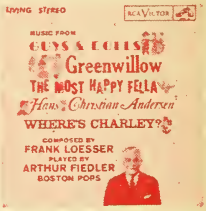
A fresh selection of airy delights as open and friendly as a picture window. Anderson's "Syncopated Clock," Humperdinck's "Hansel and Gretel" overture, the "Scherzo" from Mendelssohn's "A Midsummer Night's Dream," readily remembered Tchaikovsky and Bach...marching zestfully off to Sousa!



Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

Dormant emotions arise! Thrill to the fire and thunder of slashing hoofbeats with the "Ride of the Valkyries," to the heat and passion of "Ritual Fire Dance," and to the romance and splendor of "Song of India." All are delightfully portrayed by an inspired Maestro leading the Boston Pops.

If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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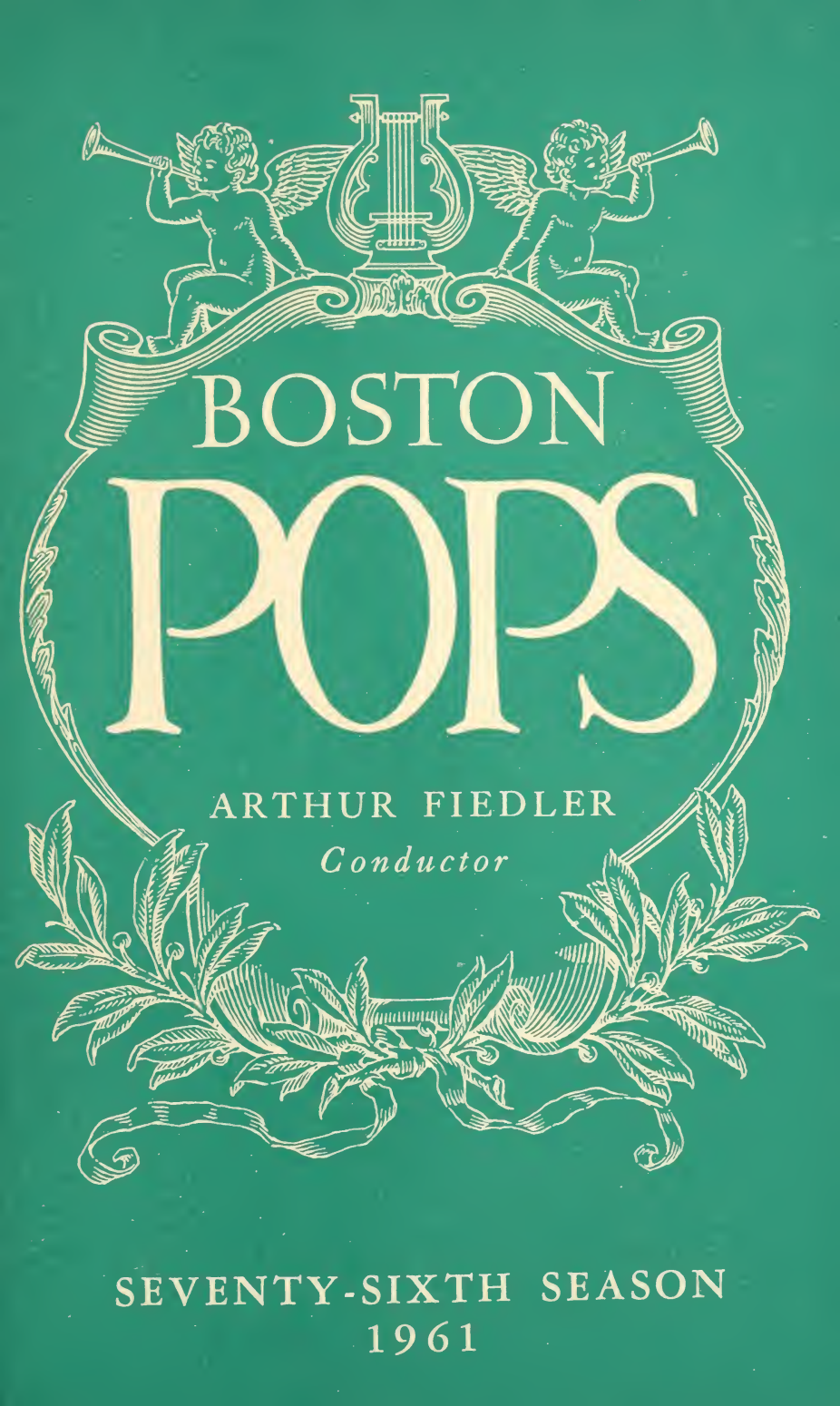
BOSTON
POPS
ARTHUR FIEDLER
Conductor
SEVENTY-SIXTH SEASON
1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARP

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Series

1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

MONDAY EVENING, JUNE 19, *at* 8:30 *o'clock*

Forty-eighth Program

*Radetzky March . . . . . *J. Strauss, Sr.*
*Overture to "Die Fledermaus" . . . . . *J. Strauss, Jr.*
*Bahn Frei Polka . . . . . *E. Strauss*
Concerto for French Horn and Orchestra,
in C minor, Op. 8 . . . . . *F. Strauss*
Soloist: CHARLES YANCICH

Finale from Symphony for Organ and Orchestra . . *Copland*
Soloist: MELVILLE SMITH
Hoe-Down, from "Rodeo" . . . . . *Copland*

THE TELEPHONE PIONEERS CHORUS — BERJ ZAMKOCHIAN, Director
Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*
All Through the Night . . . . . *arr. Ringwald*
There Is Nothing Like a Dame,
from "South Pacific" . . . . . *Rodgers*
Climb Every Mountain, from "Sound of Music" . *Rodgers*
76 Trombones, from "The Music Man" . . . . *Willson*

†Pops Round-Up . . . . . *arr. Hayman*
*Smoke Gets in Your Eyes, from "Roberta" . . . . . *Kern*
Parade of the Charioteers, from "Ben-Hur" . . . . . *Rozsa*

† See page 22

Among Those Present: American Guild of Organists; Telephone Pioneers, Intown Council

(The music for the Horn Concerto by E. Strauss was lent through the courtesy of the Edwin A. Fleisher Music Collection, The Free Library of Philadelphia.)

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Program Notes

By Laning Humphrey

A LITTLE WHO'S WHO ON THE STRAUSSES.

The predominance of the name Strauss on Monday's program suggests a review of family identifications, and here they are.

Johann Strauss, the Elder (1804–1849), is called "The Father of the Waltz." With his partner, Josef Lanner, he pioneered the enlargement of the waltz from a short, repetitive utility piece for dancing, to a varied composition notable for its range of sentimental and orchestral interest. In this he ultimately surpassed Lanner.

He also created a remarkable orchestra which, under his leadership, won great fame in his native Vienna, and throughout Europe on tours.

Johann Strauss, Junior (1825–1899) surpassed his father in development of the waltz, each of which from his pen became a suite of waltzes, with introduction and coda. His rhythmic subtlety, his adroitness in instrumentation, his variety of expression, early won him the title of "The Waltz King," and he remains its unchallenged possessor. His orchestra and his conducting won him fame equal to or surpassing that of his father in those two respects. In addition, he distinguished himself as a composer of operettas. He conducted 14 concerts in Boston, 4 in New York, in 1872. *(Continued on page 8)*

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TUESDAY EVENING, JUNE 20, *at* 8:30 *o'clock*

Forty-ninth Program

Le Pére de la Victoire . . . . . *Ganne*

"Classical" Symphony, Op. 25 . . . . . *Prokofiev*

I. Allegro
II. Larghetto
III. Gavotta
IV. Finale

*Fantasia on "Greensleeves" . . . . . *Vaughan Williams*

*Overture to "The Merry Wives of Windsor" . . . . *Nicolai*

Concertstück for Piano and Orchestra, Op. 79 . . . . *Weber*

Soloist: MARY LOU WESLEY

*Rumanian Rhapsody, No. 1 . . . . . *Enesco*

Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Theme from "Exodus" . . . . . *Gold*

*Stars and Stripes Forever . . . . . *Sousa*

Among Those Present: American Electroplaters' Society, Inc.

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EDUARD STRAUSS (1835–1916), youngest brother of Johann, Jr. Although he published more than 300 dance pieces, he was chiefly esteemed as a conductor. In this capacity he toured this country in 1892 and 1901–2. He was advertised under his brother's title of "The Waltz King."

RICHARD STRAUSS, composer of masterly songs, symphonic poems, and operas, was born in Germany in 1864, died there in 1949, and was no relation of the Viennese Strausses.

FRANZ STRAUSS (1822–1905)

The father of Richard, he was noted as a virtuoso of the French horn for which he composed concert works and exercises. He was solo hornist at the Hofoper in Munich and was engaged by Wagner to play important solos in the premières of Tristan, Die Meistersinger, and Parsifal. His technical prowess influenced the treatment of the horn in scores by his son Richard, as well as in the mentioned works of Wagner.

(Continued on page 16)

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WEDNESDAY EVENING, JUNE 21, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Fiftieth Program

*Entrance of the Nobles, from "Tannhäuser" . . . . *Wagner*

*Overture to "Orpheus in Hades" . . . . . *Offenbach*

Minuet of the Will-o-the-Wisps,
from "The Damnation of Faust" . . . . . *Berlioz*

*Danube Waves, Waltzes . . . . . *Ivanovici*

First Movement from Cello Concerto in B major . . *Dvořák*

Soloist: NELL NOVAK

Conducted by KALMAN NOVAK

Slavonic Dance No. 7, in C major . . . . . *Dvořák*

*Marche Slave . . . . . *Tchaikovsky*

*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

*Jalousie, Gypsy Tango . . . . . *Gade*

*76 Trombones, from "The Music Man" . . . . . *Willson*

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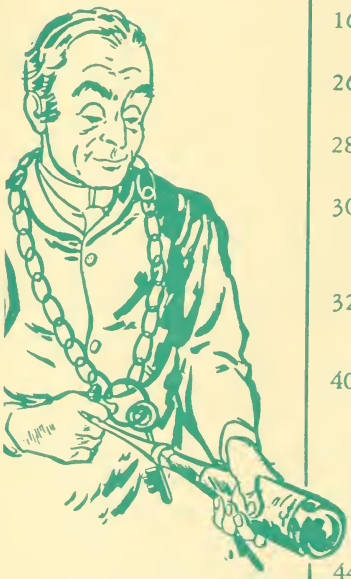

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Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties

32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

THURSDAY EVENING, JUNE 22, *at* 8:30 *o'clock*

Fifty-first Program

*Triumphal March from "Aïda" . . . . . *Verdi*
Overture to "The Sicilian Vespers" . . . . . *Verdi*
Theme from "Exodus" . . . . . *Gold*
*Capriccio Espagnol . . . . . *Rimsky-Korsakoff*

HARRY ELLIS DICKSON Conducting:—
Sérénade Mélancholique, for Violin and Orchestra . *Tchaikovsky*
Scherzo Tarantelle, for Violin and Orchestra . . *Wieniawski*
Soloist: JOSEPH SILVERSTEIN

TEMPLE OHABEI SHALOM BROTHERHOOD GLEE CLUB—
LOUIS SIAGEL, Director PHYLLIS ISAACSON, Accompanist
In the Still of the Night . . . . . *Porter*
Stouthearted Men . . . . . *Romberg*
All the Things You Are / Smoke Gets in Your Eyes . . . . . *Kern*
Soloist: MELVIN WITT
Who / The Touch of Your Hand . . . . . *Kern*
The Cost of the Contest, from "The Testament of Freedom" . . . . . *Thompson*

Selection from "Camelot" . . . . . *Loewe*
I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere
*La Virgen de la Macarena (The Brave Bulls) . . . *Monterde*
Trumpet Solo: ARMANDO GHITALLA
*76 Trombones, from "The Music Man" . . . . . *Willson*

Among Those Present: Brotherhood of Temple Ohabei Shalom; Veteran's Administration Hospital, Employees' Association

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5	Great Western Extra Dry	6.75	3.75
6	*Gancia Asti Spumante	7.25	
7	Great Western Sparkling Burgundy	6.75	3.75
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9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
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71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
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41	*Beaune Burgundy, Latour	4.50	2.50
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		Bottle	*Glass*
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BEER AND ALE LISTED ON PAGE 17

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Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—6½ oz.	.69
Mixed Nuts (without Peanuts)—6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

CHARLES THEODORE YANCICH

Principal horn of the Pops Orchestra, he has been a member of the Boston Symphony since 1954. He studied with Philip Farkas, principal horn of the Chicago Symphony, and played as principal in the Indianapolis Symphony before coming to Boston.

MELVILLE SMITH

Pianist, harpsichordist, and organist, he is also director of the Longy School of Music in Cambridge.

RODEO – AARON COPLAND (b. Brooklyn, 1900).

Commissioned by the Ballet Russe de Monte Carlo, this ballet (choreography by Agnes de Mille) had its first stage performance at the Metropolitan Opera House in 1941, with much success.

Like George Gershwin, a native of Brooklyn, and again like him, a composition student of Rubin Goldmark, he went to France and became the first American pupil of the celebrated Nadia Boulanger. First known as a "radical" – a composer of complex works taking cues from European radicals, he has developed a personal idiom marked by an American spirit.

(Continued on page 22)

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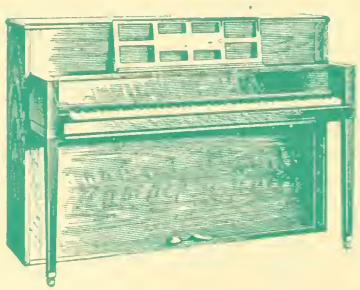

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FRIDAY EVENING, JUNE 23, *at* 8:30 *o'clock*

Fifty-second Program

*Introduction to Act III, from "Lohengrin" . . . . *Wagner*
Overture to "Beatrice and Benedick" . . . . . *Berlioz*
*Briar Rose Waltz, from "Sleeping Beauty" . . . *Tchaikovsky*
*Suite from "The Three-Cornered Hat" . . . . . *Falla*
The Neighbors — Dance of the Miller — Finale Dance

Piano Concerto No. 3 . . . . . *Bartók*
I. Allegretto
II. Adagio religioso
III. Allegro vivace
(First performance in Boston)
Soloist: SAMUEL LIPMAN

Salute to the Air Force Reserve . . . . . *Miller*
Conducted by the Composer: LT. COL. MALLOY MILLER (A. F. Res.)

*Selection from "South Pacific" . . . . . *Rodgers*
I'm Gonna Wash That Man Right outa My Hair — Bali H'ai — Happy Talk — Some Enchanted Evening — I'm in Love with a Wonderful Guy
*Love Is a Many-Splendored Thing . . . . . *Fain*
Salute to the Armed Forces . . . . . *Bodge*
Halls of Montezuma — Semper Paratus — Wide Blue Yonder — Anchors Aweigh — The Caissons Go Rolling Along — God Bless America

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CONCERTSTÜCK – WEBER (1786–1826).

The composer himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy – with a thousand voices proclaiming the triumph of love."

MARY LOU WESLEY

A pupil of Rosina Lhévinne, she holds degrees from the Juilliard School of Music and the University of Wisconsin.

RUMANIAN RHAPSODY No. 1 – ENESCO (1881–1955).

Several folk melodies are the basis of the work, which is a free improvisation upon them. *(Continued on page 24)*

SATURDAY EVENING, JUNE 24, *at* 8:30 *o'clock*

Fifty-third Program

New Colonial March . . . . . *Hall*

Overture to "Beatrice and Benedick" . . . . . *Berlioz*

*Briar Rose Waltz, from "Sleeping Beauty" . . . *Tchaikovsky*

*Suite from "The Three-Cornered Hat" . . . . . *Falla*

The Neighbors — Dance of the Miller — Finale Dance

Pavane . . . . . *Ravel*

Piano Concerto No. 3 . . . . . *Bartók*

I. Allegretto
II. Adagio religioso
III. Allegro vivace

Soloist: SAMUEL LIPMAN

---

*Selection from "South Pacific" . . . . . *Rodgers*

I'm Gonna Wash That Man Right outa My Hair — Bali H'ai — Happy Talk — Some Enchanted Evening — I'm in Love with a Wonderful Guy

*Where is Your Heart, from "Moulin Rouge" . . . . . *Auric*

*Colonel Bogey, March . . . . . *Alford*

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DANUBE WAVES – IVANOVICI.

"The Anniversary Song," introduced in the film, "The Jolson Story," is an adaptation, with the addition of words, of a theme of this instrumental music.

KALMAN NOVAK

A member of the faculty of the Longy School, he has just been appointed conductor of the Civic Symphony of Boston as successor to Paul Cherkassky. Nell Novak is Kalman Novak's wife.

CAPRICCIO ESPAGNOL – RIMSKY-KORSAKOFF (1844–1908).

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

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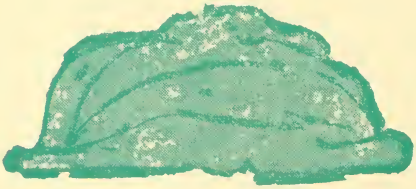

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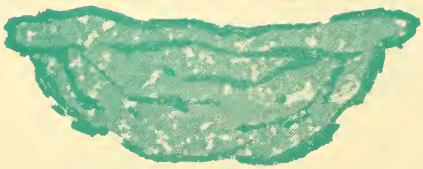

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JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, this native of Detroit had previously served a year with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Two years ago he was the only North American violinist to survive the finals in the International Contest in Brussels. He was the winner of the 1960 Walter W. Naumburg Foundation Award.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

OVERTURE TO "BEATRICE AND BENEDICK" – BERLIOZ (1803–1869)

Shakespeare's comedy "Much Ado About Nothing" is the basis of the libretto for this opera, a surprisingly sprightly effort for Berlioz. The Overture is a match for the bickerings and final love-making of Beatrice and Benedick.

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Here is the essential part of the story: The three-cornered hat is the symbol of office of the Corregidor, or chief magistrate of the town. He is old, unprincipled, and flirtatious. Although married to a young beauty, he tries to ensnare Frasquita, the adoring – and vivacious – wife of the Miller. The Corregidor even jails the Miller on a flimsy charge. But then when he pursues Frasquita on to a bridge and embraces her, she struggles so vigorously as to throw him into the river. She flees, and he invades her house and changes into dry clothes belonging to her husband. Emerging to the street, he is set upon and beaten by his own bodyguard. They think they have recaptured the Miller, who has broken out of jail. The villagers thoroughly enjoy the Corregidor's discomfiture. Meanwhile, Frasquita and her husband are reunited, and join with the villagers in a joyful celebration. They are sure that the Corregidor and his henchmen will be too embarrassed to cause them any further trouble.

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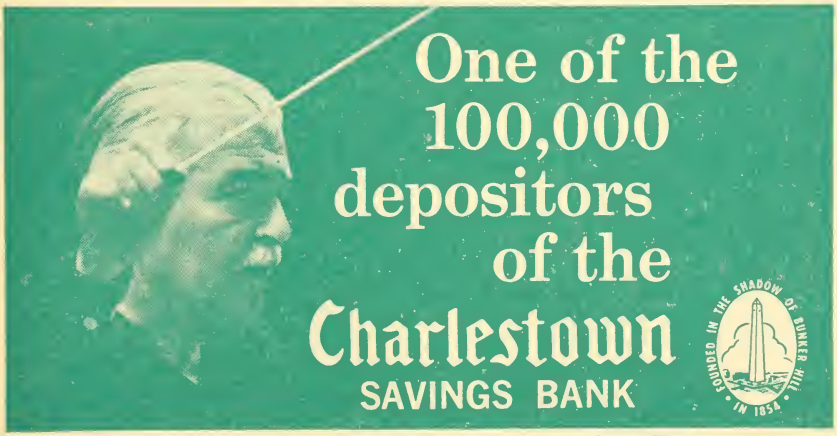

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SAMUEL LIPMAN

Recently in his Boston debut as partner of Leo Litwin, this pupil of Rosina Lhèvinne has appeared with Mr. Fiedler in San Francisco.

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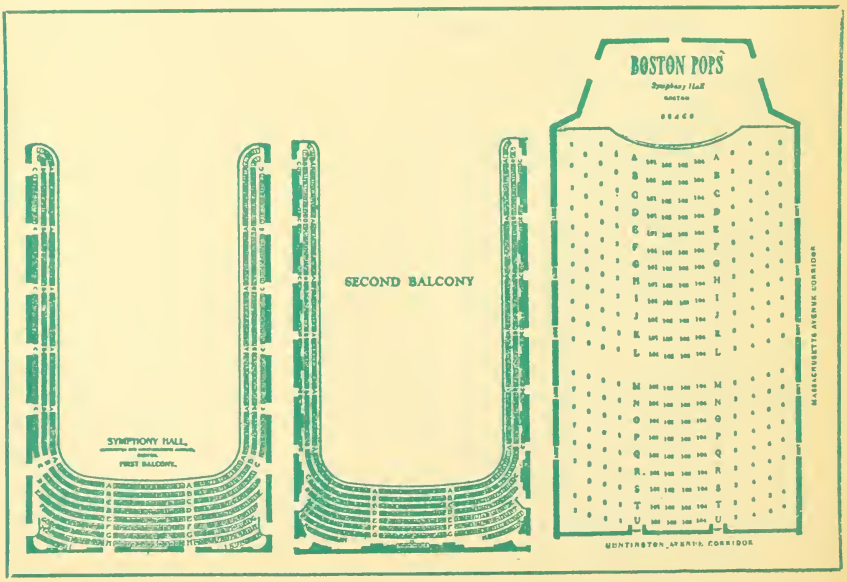
AURIC OF THE FRENCH "SIX"

Georges Auric is one of the Parisian group who, composing with a certain disdain for prevailing musical concepts at the close of World War I, were dubbed "The Six." The others were: Durey, Honegger, Milhaud, Poulenc, Germaine Tailleferre.



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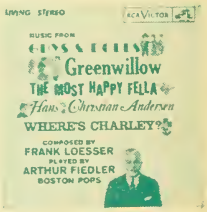
A fresh selection of airy delights as open and friendly as a picture window. Anderson's "Syncopated Clock," Humperdinck's "Hansel and Gretel" overture, the "Scherzo" from Mendelssohn's "A Midsummer Night's Dream," readily remembered Tchaikovsky and Bach...marching zestfully off to Sousa!

Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

Dormant emotions arise! Thrill to the fire and thunder of slashing hoofbeats with the "Ride of the Valkyries," to the heat and passion of "Ritual Fire Dance," and to the romance and splendor of "Song of India." All are delightfully portrayed by an inspired Maestro leading the Boston Pops.

If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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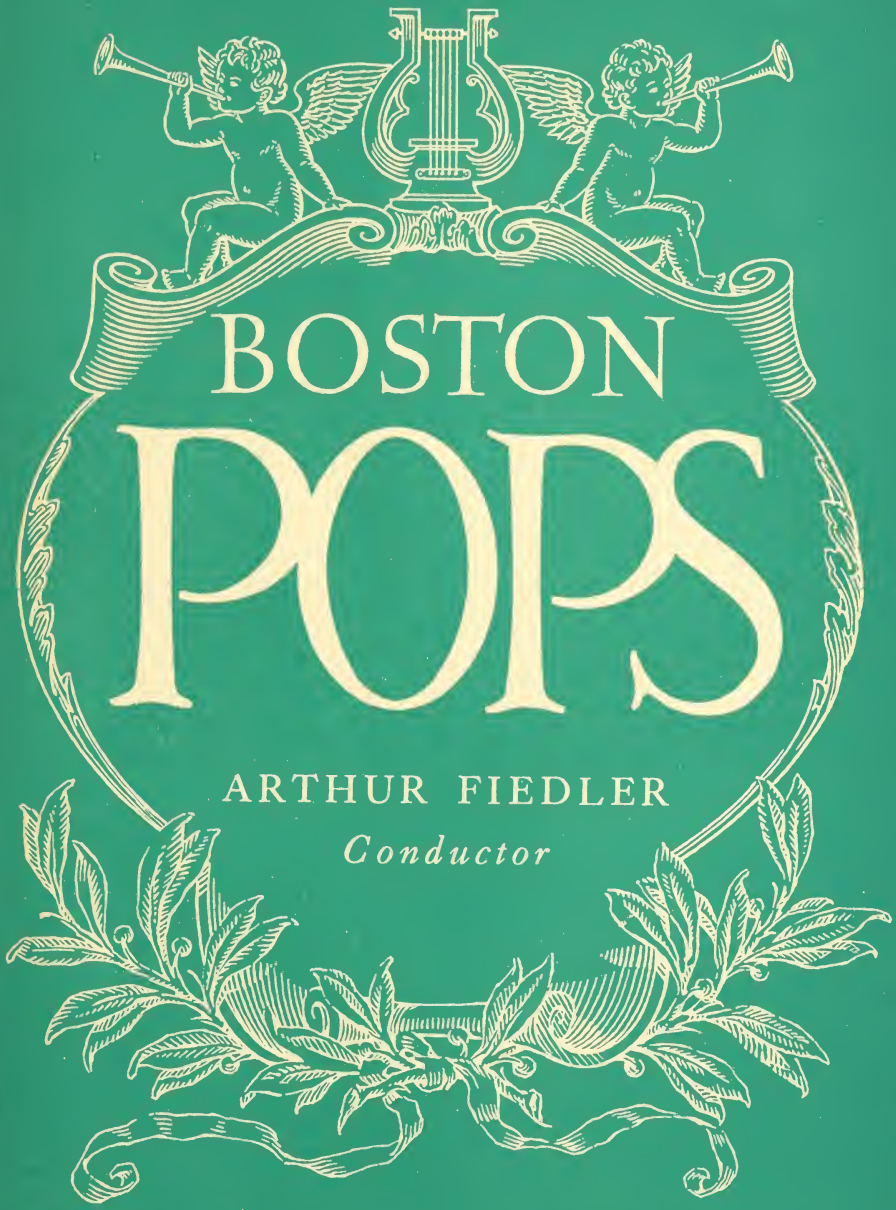

SEVENTY-SIXTH SEASON
1961

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-SIXTH SEASON, 1961)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Emil Kornsand
Roger Shermont
Herman Silberman
Minot Beale
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Jacobus Langendoen
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean de Vergie

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Theodore Brewster

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Osbourne McConathy
Paul Keaney

TRUMPETS

Armando Ghitalla
André Come
Robert Mogilnicki
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

Kilton Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARP

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Series

1 — BACH — July 7 - 8 - 9: FRI. — The four Suites; SAT. — Brandenburg Concertos 2, 3, 5, 6, Cantata 202 (ADELE ADDISON); SUN. — Sinfonia, Piano Concerto in D minor (LUKAS FOSS), Magnificat.

2 — MOZART — July 14 - 15 - 16: FRI. — Symphony ("Linz"); Serenade in C minor; Adagio and Fugue (K. 546); Symphony in G minor, No. 40; SAT. — Bassoon Concerto (SHERMAN WALT); Flute Concerto, K. 313 (DORIOT ANTHONY DWYER); Sinfonia Concertante (K. 297b); SUN. — Symphony in A, No. 29; Piano Concerto in D minor (SEYMOUR LIPKIN); Cantata, "Davidde Penitente."

3 — July 21 - 22 - 23: FRI. — Beethoven, Overture, "Coriolan"; Brahms, Symphony No. 1; Poulenc, "Gloria." SAT. — Schumann, Overture, "Genoveva"; Schuman, Symphony No. 7; Beethoven, Violin Concerto (ISAAC STERN). SUN. (Conductor, PIERRE MONTEUX) — Respighi, Antique Dances; Viotti, Violin Concerto and Bartók, First Violin Rhapsody (ISAAC STERN); Falla, Three Cornered Hat; Strauss, Rosenkavalier Suite.

4 — July 28 - 29 - 30: FRI. — Copland, "Preamble for a Solemn Occasion" and "Appalachian Spring" (conducted by the composer); Ravel, "Daphnis et Chloé" (complete). SAT. (Conductor, EUGENE ORMANDY) — Strauss, "Don Juan"; Harris, Symphony No. 3; Roussel, "Bacchus et Ariane"; Brahms, Symphony No. 2. SUN. — Piston, "Three New England Sketches"; Liszt, Piano Concertos Nos. 1 and 2 (BYRON JANIS); Beethoven, Symphony No. 4.

5 — August 4 - 5 - 6: FRI. (Conductor, PIERRE MONTEUX) — Beethoven, Overture, "Fidelio"; Schumann, Piano Concerto (EUGENE ISTOMIN); Strauss, Dance of Salomé; Sibelius, Symphony No. 2. SAT. — Brahms, Haydn Variations; Prokofiev, Piano Concerto No. 2 (NICOLE HENRIOT-SCHWEITZER); Franck, Symphony. SUN. — Beethoven, Symphony No. 7; Bartók, Viola Concerto (JOSEPH DE PASQUALE); Respighi, "Pines of Rome."

6 — August 11 - 12 - 13: FRI. (Conductor, RICHARD BURGIN) — Haydn, Symphony No. 88; Mahler, Symphony No. 2. SAT. (Conductor, LEONARD BERNSTEIN) — Shapero, Adagietto; Stravinsky, "Symphony of Psalms"; Tchaikovsky, Symphony No. 5. SUN. — Hanson, "Elegy for Serge Koussevitzky"; Honegger, Symphony No. 1; Beethoven, Symphony No. 3.

7 — August 18 - 19 - 20: FRI. — Mendelssohn, Octet for Strings; Debussy, "La Mer"; Beethoven, Piano Concerto No. 4 (CLAUDIO ARRAU). SAT. (Conductor, PIERRE MONTEUX) — Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto No. 2 (GARY GRAFFMAN); Tchaikovsky, Symphony No. 6. SUN. — Berlioz, "Romeo et Juliette."

Tickets at the Festival Office, Symphony Hall, CO 6-1492

MONDAY EVENING, JUNE 26, *at* 8:30 *o'clock*

Fifty-fourth Program

Slavonic Dance No. 7, in C major, Op. 72 . . . . . *Dvořák*

Overture to "The Bartered Bride" . . . . . *Smetana*

*Largo, from "Xerxes" . . . . . *Handel*

Solo Violin: ALFRED KRIPS

*Ballet Music from "Faust" . . . . . *Gounod*

Dance of the Nubian Slaves — Mirror Dance — Dance of Phryné

Piano Concerto No. 1, in E-flat . . . . . *Liszt*

Soloist: OZAN MARSH

*Les Préludes, Symphonic Poem . . . . . *Liszt*

Selection from "Kiss Me Kate" . . . . . *Porter*

Another Op'nin', Another Show — Wunderbar —
So in Love — Always True to You in My Fashion

*Laura . . . . . *Raksin*

*Thunder and Lightning, Polka . . . . . *Strauss*

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Program Notes

By Laning Humphrey

"THE BARTERED BRIDE" – BEDRICH SMETANA (1824–1884)

The opera recounts the outwitting of a wily marriage broker (a customary adjunct to Czech peasant marriages) by Hans, the hero. Mary loves Hans. But her parents are rich, his are unknown, and he is a servant in her family. It is the plan of the marriage broker for Mary to be wedded to the dim-witted Wenzel, stepson of the wealthy peasant, Micha. Success with the match will bring a high fee to the broker. But he finds Mary and her mother immune to his arguments in favor of the virtuous character – and parental wealth – of Wenzel. He sets to work on the neediness of Hans, offering him money in return for a renunciation of Mary. An agreement is signed. Hans thereby puts himself in a very unfavorable light to Mary, the villagers – and the opera audience. But he has bartered with the elated marriage broker to adopt his own phraseology in the document, by which wording Hans agrees that "none other than Micha's son shall wed Mary." Then it turns out than Hans is the long-lost son of Micha. Since the rival Wenzel is only a stepson, Hans really has a signed contract with the broker to wed Mary himself, and all goes merrily thereafter.

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TUESDAY EVENING, JUNE 27, *at* 8:30 *o'clock*

Fifty-fifth Program

Second Connecticut March . . . . . *Reeves*

Overture to "La Gazza Ladra" . . . . . *Rossini*

*Ave Maria . . . . . *Schubert–Wilhelmj*

Solo Violin: ALFRED KRIPS

*Suite from "Gaîté Parisienne" . . . . . *Offenbach*

Overture — Allegro-brillante — Polka — Galop —
Valse — March — Can-Can — Finale

Piano Concerto No. 1, in E-flat . . . . . *Liszt*

Soloist: OZAN MARSH

Overture to "Tannhäuser" . . . . . *Wagner*

*Richard Rodgers Waltzes . . . . . *Rodgers*

Lover — Falling in Love with Love — Oh, What a Beautiful Morning —
It's a Grand Night for Singing

*Kid Stuff . . . . . *arr. Hayman*

*Sabre Dance from "Gayne" . . . . . *Khachaturian*

Among Those Present: Boston Power Squadron; The Guild of Saint Barnabas for Nurses; The Eastern Company; The Proparvulis Club; Women in Construction

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BALLET MUSIC FROM "FAUST" – GOUNOD (1818–1893).

Here is the plot of the ballet: By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite with a red mark around her throat as if to guide the headsman's axe.

CONCERTO No. 1 IN E-FLAT FOR PIANO AND ORCHESTRA – LISZT (1811–1886).

UNLIKE the conventional concerto with its three movements, this work has, apparently, only one. In reality, it has four subdivisions, like a symphony, but it is much more compressed, and its divisions are interwoven with the thematic material in the typical fashion of one of Liszt's symphonic poems.

The composer's use of the triangle as an aid in "dynamic and rhythmic spicing and enhancement" had a very unfortunate result when this work was first played in Vienna, in the season of 1856–57. The powerful critic, Hanslick, blasted the composer for writing a "Triangle Concerto," and for some twelve years thereafter no one would play it in Vienna. Then a woman pianist, Sophie Menter, had the courage to ignore warnings; she played the concerto and won a triumph for it and for herself.

OZAN MARSH

Combining musicianship with a sense of excitement, Ozan Marsh has scored extraordinary successes in five previous Pops seasons, as he has done in several coast-to-coast tours, and also in numerous appearances with Arthur Fiedler and the Pops Tour Orchestra. All together, he has played in two hundred concerts in the past few seasons, in this country and Canada, either as recitalist or as soloist with orchestra.

(Continued on page 16)

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WEDNESDAY EVENING, JUNE 28 *at* 8:30 *o'clock*

Fifty-sixth Program

*Alla Marcia, from "Karelia" . . . . . *Sibelius*

Overture to "Leonore," No. 3 . . . . . *Beethoven*

*Hora Staccato . . . . . *Dinicu–Heifetz*

*Bolero . . . . . *Ravel*

Piano Concerto No. 2, in A major . . . . . *Liszt*

Soloist: WILLIAM ALTON

Overture to "Rienzi" . . . . . *Wagner*

Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Enchanted Sea . . . . . *Mason*

*Colonel Bogey, March . . . . . *Alford*

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POPS No. SEE WINE LIST ON PAGE 13

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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties

32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

52. ***Pastene Flame Tokay***
Medium sweet dessert wine

THURSDAY EVENING, JUNE 29, *at* 8:30 *o'clock*

Fifty-seventh Program

*Triumphal March, from "Aïda . . . . . *Verdi*

*Overture to "Der Freischütz" . . . . . *Weber*

Theme from "Exodus" . . . . . *Gold*

*Suite from "Gayne" . . . . . *Khachaturian*

Dance of the Rose Maidens — Lullaby — Saber Dance

Piano Concerto No. 2, in A major . . . . . *Liszt*

Soloist: WILLIAM ALTON

*España, Rhapsody . . . . . *Chabrier*

RICHARD HAYMAN Conducting:—

*Selection from "The Most Happy Fella" . . . . . *Loesser*

I'm the Most Happy Fella — My Heart Is So Full of You — Rosabella — Abbondanza — Standing on the Corner — Big D

"and now a word from our sponsor"† . . . . . *arr. Hayman*

Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*

† See page 25

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6	*Gancia Asti Spumante	7.25	
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8	*Gancia Lacrima Christi	7.75	
9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
82	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
19	*Lancer's Rosé (Pink Portuguese)	6.75	3.75
15	*Clicquot Yellow Label	12.00	6.50
80	*Clicquot White Label (Rich)	12.00	6.50
17	Champagne Cocktail for Two	2.00	

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21	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
23	*De Luze, Sauternes 1957	3.75	2.25
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16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1959	4.50	2.50
20	*Sichel Zeltingen Riesling 1959	4.75	2.75
22	*Gancia Castello di Canelli	2.75	
25	*Latour Pouilly Fuisse 1959	4.00	2.25
24	*Gancia Orvieto	2.75	1.75
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27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959	4.50	
87	*Anheuser Bernkastler	4.50	2.50
86	*Anheuser Liebfraumilch	4.25	2.50
88	*Cruse Chablis	4.75	2.50

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73	*Nectarosé	3.00	1.75
35	*Tavel Chateau d'Aqueria 1958	3.25	2.00
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41	*Beaune Burgundy, Latour	4.50	2.50
30	Pastene Red Pinot	2.50	1.50
43	*M. & R. Chianti, Red Cap	3.25	2.00
32	Pastene Zinfandel	2.50	
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84	*Cruse Pontet Canet	6.75	3.50
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55	Gold Coast Muscatel	2.50	

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42	Pastene Anniversary Cocktail Sherry	2.50	
44	Pastene Anniversary Tawny Port	2.50	
46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry	2.50	1.25
50	Pastene Port	2.50	1.25
52	Pastene Muscatel	2.50	1.25
54	Pastene Flame Tokay	2.50	1.25
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	4.50	.75
59	*Duff Gordon Generoso (Sweet)	4.00	.70
61	*Cossart Gordon Southside Madeira	4.00	.70
63	*Cockburn Ruddy Port	3.50	.70
89	*Pikina	4.50	
90	*Pikina (8.11 oz.)	1.75	

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BEER AND ALE LISTED ON PAGE 17

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Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—6½ oz.	.69
Mixed Nuts (without Peanuts)—6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

LES PRELUDES – LISZT (1811–1886).

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet's theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

"KISS ME, KATE" – COLE PORTER.

THE title is a direct quotation from Shakespeare's boisterous comedy, "The Taming of the Shrew," from which this popular show of stage and screen was devised. Its ingenious book is by Sam and Bella Spewack, its lyrics as well as music, by Cole Porter.

In the show, a dramatic company is working on a production of "The Taming of the Shrew." The stars are Fred Graham and his recently divorced wife, Lily. Their temperaments correspond pretty closely to those of the shrewish Katharina, and her tempestuous, masterful, and termagant-taming wooer, Petruchio. Completely exhausting Katharina's tricks of temperament, Petruchio converts her into a loving wife who delivers a remarkable speech on the duties of wives. Whereupon Petruchio exclaims, "Why, there's a wench! Come on and kiss me, Kate!" Our musical comedy ends with Petruchio-Fred winning back the love of Katharina-Lily.

(Continued on page 22)

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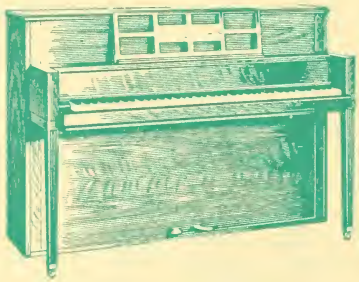

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OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE) – ROSSINI.

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) – OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"Parisian Life" found its fun in showing what might happen if members of the working class should mimic their "betters" in the social whirl. For example, a head waiter shows himself as a man of "infinite resource and sagacity," like Kipling's mariner swallowed by a whale.

OVERTURE "LEONORE," No. 3 – BEETHOVEN (1770–1827).

Of the four overtures which Beethoven composed for his one opera, "Fidelio" – originally entitled "Leonore" – this one has won the highest esteem for performance on the concert stage.

Wagner wrote of it: "This work is no longer an overture, but the mightiest of dramas in itself."

"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

(Continued on page 24)

CLOSING NIGHT

SATURDAY EVENING, JULY 1, *at* 8:30 *o'clock*

Fifty-ninth Program

Le Père de la Victoire . . . . . *Ganne*

*Overture to "Martha" . . . . . *Flotow*

*Fantasia on "Greensleeves" . . . . . *Vaughan Williams*

Suite from "Carmen" . . . . . *Bizet*

Prelude — Aregonaisse — Intermezzo — Les Toréadors

Piano Concerto in A minor, Op. 16 . . . . . *Grieg*

I. Allegro moderato
II. Adagio
III. Allegro marcato

Soloist: RALPH VOTAPEK

Pops Round-Up† . . . . . *arr. Hayman*

*Jalousie, Gypsy Tango . . . . . *Gade*

Prayer of Thanksgiving . . . . . *Valerius–Kremser*

† See page 28

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Liszt spent ten years solving the problems of reducing a concerto to a single movement. The "First" Concerto profited by this experimentation.

The "Second" Concerto has been characterized as "Symphony Poem for Piano and Orchestra" and also as "The Life and Adventures of a Melody."

WILLIAM ALTON

Winner of the 1961 Young Artists' Award of the National Federation of Music Clubs, he teaches at the School of Music, Woman's College, University of North Carolina.

CAPRICCIO ESPAGNOL – RIMSKY-KORSAKOFF (1844–1908).

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

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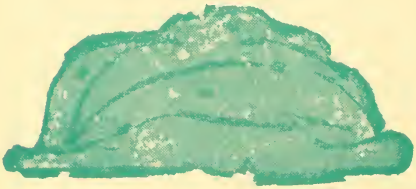

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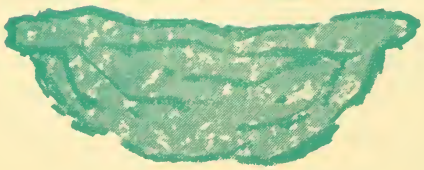

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"ROMAN CARNIVAL" OVERTURE – BERLIOZ (1803–1869).

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer – the almost disastrous casting of the famous statue of Perseus and Medusa.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

LE DELUGE – SAINT-SAENS (1835–1921).

Called a "Biblical poem" by the composer, the work is of cantata design.

The string Prelude as a whole represents the sad words in Genesis, "And God repented having created the world."

Its melody is expressive of the original purity from which mankind lapsed.

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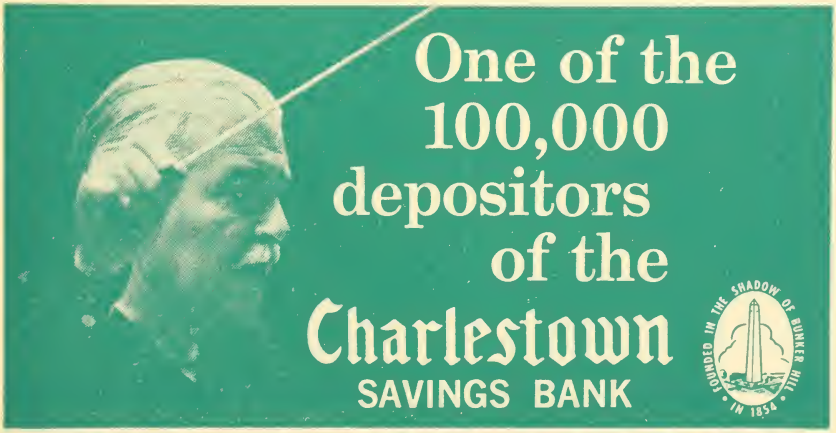

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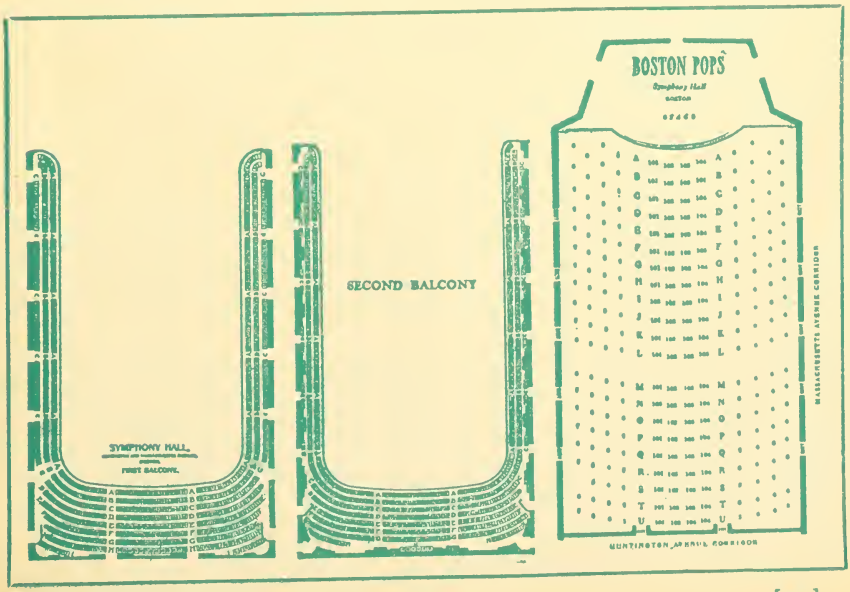
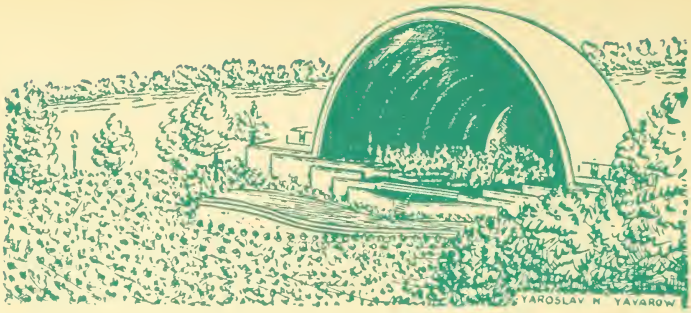
RALPH VOTAPEK

Auditioning the then nineteen-year-old musician in Milwaukee, Arthur Fiedler was so impressed that he promptly invited him to be soloist in a concert he was to conduct there. Votapek performed so well in the Second Piano Concerto of Saint-Saëns, that the conductor invited him to play the same work at the Pops in 1958. Pleased again, Mr. Fiedler re-engaged him for the opening program of the ensuing 30th anniversary season of the Esplanade Concerts. These appearances paved the way for engagements with other major orchestras.





The Esplanade Concerts

The thirty-second season of the Esplanade Concerts will be opened by Arthur Fiedler, their founder and conductor, on Sunday evening, July 2, at 8:30 in the Edward Hatch Memorial Shell on Storrow Drive, at the foot of Mt. Vernon St., Beacon Hill.

Programs will be presented every night except Saturday, July 8, and Thursday, July 13, for two weeks, ending Saturday, July 15. A third week will run from Monday, August 21, through Saturday, August 26.

Children's concerts will be played on Wednesday mornings, from 10:15 to 11:15, July 5 and 12, and August 23.

Esplanade concertgoers undoubtedly will welcome the comments in the following letter.

THE COMMONWEALTH OF MASSACHUSETTS
METROPOLITAN DISTRICT COMMISSION

Mr. Arthur Fiedler
Symphony Hall, Boston, Mass.

Dear Mr. Fiedler:

The Metropolitan District Commission is fiercely determined that repairs currently being made to the Edward Hatch Memorial Shell will be performed in such a manner that nothing will be allowed to interfere with the three-week schedule of Esplanade Concerts during July and August.

That we have been able to provide the use of the Shell for these concerts over the years has remained a source of pride to this commission, and the close attention and supervision we are affording this renovation project is born of our deep sense of obligation to the untold thousands of men, women, and children who have made these summer concerts a part of their very lives.

Signed,
Robert F. Murphy, Commissioner

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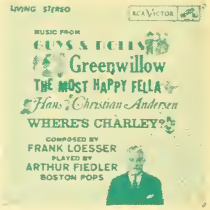
Grieg, Liszt, Tchaikovsky, Brahms...and beer. Pops concerts at Symphony Hall provide them all and, Fiedler, submits, they are completely compatible. Exhibits in his defense (in this album) are works of the above composers... and any jury worth its malt will be swept away by these memorable airs and melodies.

A sure sign of spring is Fiedler and the Pops whetting tuning forks and pitching in for their opening concerts. It happens in Boston every year. It can be yours every day. Note here.

When the Pops plays Loesser, the more the merrier! Fiedler brings the rich sound and substance of the full Boston Pops Orchestra to the hit scores of "Guys & Dolls," "Hans Christian Andersen," "The Most Happy Fella," "Where's Charlie?" and "Greenwillow." And the effect is breathtaking.



A glowing potion filled to the brim with waltz and polka. To be sipped with such as a "Merry Widow" (waltz) followed closely by "Thunder and Lightning" (polka).

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If music were to come in colors, this album would be an evening rainbow...softly blended brights and blues artfully cast across the heavens. "Jalousie," "Moonglow" and theme from "Picnic," "Hernando's Hideaway," a medley of dance themes through the years, and a very special golden ending all its own.

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